

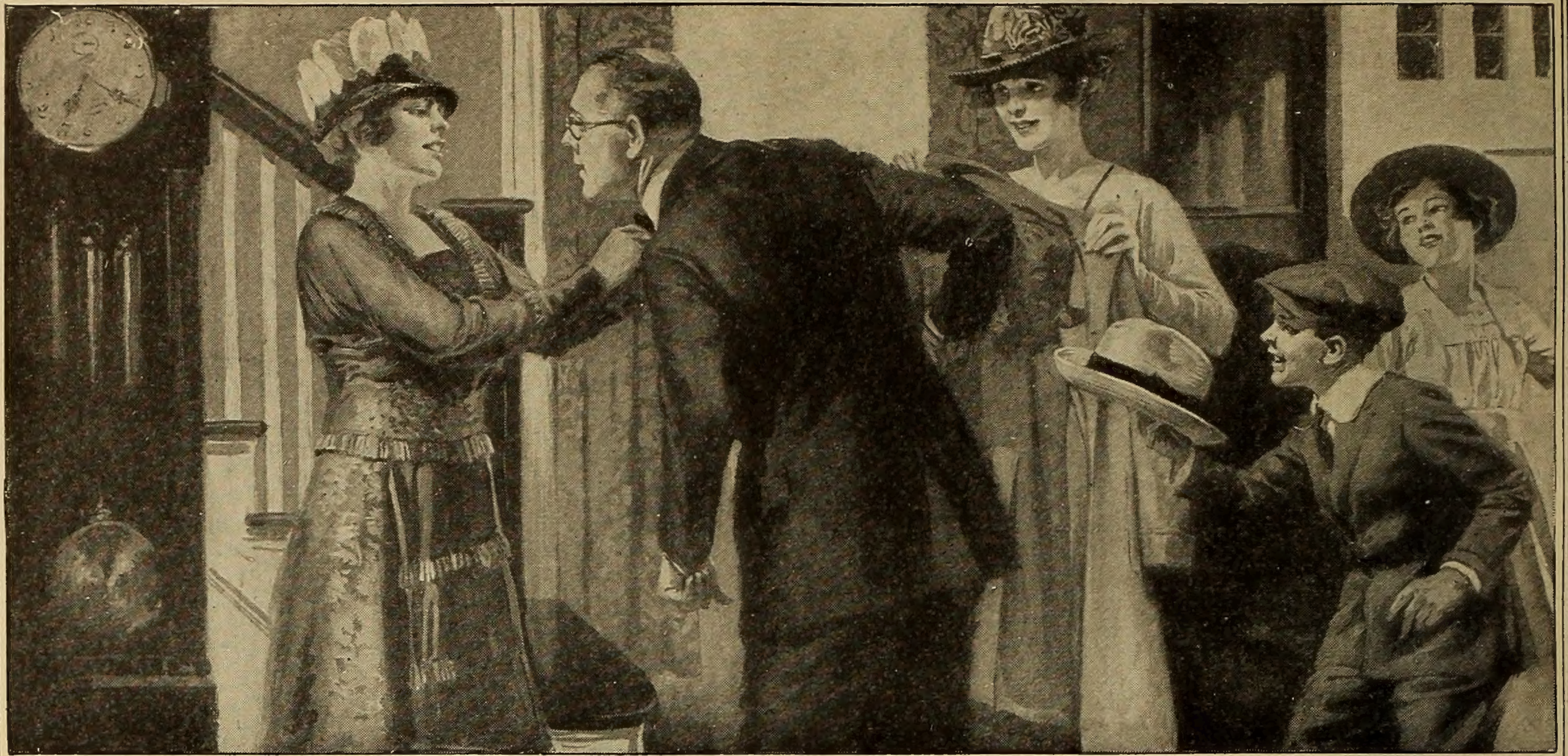
Film Fun

Price 15 Cents
NOVEMBER
1 9 1 9



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HAIL TO THE CHEF!



They Know *Before* They Go!

Off to the motion picture theatre!

Not a doubt in their minds as to *what sort* of a show it will be!

Everybody's keyed up to the Paramount-Artcraft pitch of expectancy, and they'll travel there "on high" so as not to miss a single foot of the program.

The point is—they know *before* they go!

They look for the name Paramount-Artcraft in the announcements of the theatres and that's enough for them.

This recognition that Famous Players-Lasky Corporation keeps faith with fans in *all* Paramount-Artcraft Pictures is now nation-wide.

And the best theatres everywhere know it. Watch their announcements.

Paramount - Artcraft Motion Pictures

These two trade-marks are the sure way of identifying *Paramount*
Artcraft Pictures—and the theatres that show them.



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



The New Paramount-Artcraft Pictures

Listed alphabetically, released in
September and October. Save the
List! And see the Pictures!

Billie Burke in
"The Misleading Widow"
"Sadie Love"

Marguerite Clark in
"Widow by Proxy"

Elsie Ferguson in
"The Witness for the Defense"

Houdini in "The Grim Game"

Wm. S. Hart in "John Petticoats"

Vivian Martin in
"The Third Kiss"

"His Official Fiancée"

Wallace Reid in
"The Valley of the Giants"

"The Lottery Man"

Maurice Tourneur's Production
"The Life Line"

George Loane Tucker's
Production
"The Miracle Man"

"The Teeth of The Tiger"

With a star cast

Robert Warwick in
"Told in the Hills"

"In Mizzoura"

Bryant Washburn in
"Why Smith Left Home"

Thomas H. Ince

Productions

Enid Bennett in
"Stepping Out"

Dorothy Dalton in
"The Market of Souls"

Charles Ray in
"The Egg Crate Wallop"

Paramount Comedies

Paramount-Arbuckle Comedy

one each month

Paramount-Briggs Comedy

one each week

Paramount-Mack Sennett

Comedies

two each month

Paramount Magazine

issued weekly

Paramount-Post Nature Pictures

issued every other week

Paramount-Burton Holmes

Travel Pictures—one each week

New Stomachs for Old in 48 Hours

By R. S. Thompson

THOUSANDS of people who suffered for years with all sorts of stomach trouble are walking around today with entirely re-made stomachs—stomachs which have been re-made in from 48 to 72 hours! They enjoy their meals and never have a thought of indigestion, constipation or any of the serious illnesses with which they formerly suffered and which are directly traceable to the stomach.

And these surprising results have been produced not by drugs or medicines of any kind, not by foregoing substantial foods, not by eating specially prepared or patented foods of any kind, but by eating the plainest, simplest foods **correctly combined!**

These facts were forcibly brought to my mind by Eugene Christian, the eminent Food Scientist, who is said to have successfully treated over 23,000 people with foods alone!

As Christian says, man is what he eats. What we take into our stomachs today, we are tomorrow. Food is the source of all power, yet not one person in a hundred knows the chemistry of foods as related to the chemistry of the body. The result is we are a nation of "stomach sufferers."

Christian has proved that to eat good, simple, nourishing food is not necessarily to eat correctly. In the first place, many of the foods which we have come to regard as good are in reality about the worst things we can eat, while others that we regard as harmful have the most food value.

But perhaps the greatest harm which comes from eating blindly is the fact that very often two perfectly good foods when eaten at the same meal form a chemical reaction in the stomach and literally explode, liberating dangerous toxic poisons which are absorbed by the blood and circulate throughout the system, forming the root of all or nearly all sickness, the first indications of which are acidity, fermentation, gas, constipation and many other sympathetic ills leading to most serious consequences.

And yet just as wrong food selections and combinations will destroy our health and efficiency, so will the right foods quickly create and maintain bodily vigor and mental energy. In my talk with Eugene Christian, he told me of some of his experiences in the treatment of disease through food—just a few instances out of the more than 23,000 cases he has on record.

One case which interested me greatly was that of a young business man whose efficiency had been practically wrecked through stomach acidity, fermentation and constipation, resulting in physical sluggishness which was naturally reflected in his ability to use his mind. He was twenty pounds underweight when he first went to see Christian and was so nervous he couldn't sleep. Stomach and intestinal

gases were so severe that they caused irregular heart action and often fits of great mental depression. As Christian describes it, he was not 50 per cent. efficient either mentally or physically. Yet in 24 hours, by following Christian's suggestions as to food, his constipation was relieved, although he had formerly been in the habit of taking large daily doses of a strong cathartic. In five weeks every abnormal symptom had disappeared—his weight having increased 6 pounds. In addition to this, he acquired a store of physical and mental energy so great in comparison with his former self as to almost belie the fact that it was the same man.

Another instance of what proper food combinations can do almost overnight was that of a man one hundred pounds overweight whose only other discomfort was rheumatism. This man's greatest pleasure in life was eating. Though convinced of the necessity, he hesitated for months to go under treatment, believing he would be deprived of the pleasures of the table. He finally, however, decided to try it out. Not only did he begin losing weight within a few hours, regaining his normal figure in a matter of weeks, but all signs of rheumatism disappearing, and he found the new diet far more delicious to the taste, and afforded a much keener quality of enjoyment than his old method of eating, and wrote Christian a letter to that effect.

But perhaps the most interesting case that Christian told me of was that of a multi-millionaire—a man of 70 years old, who had been traveling with his doctor for several years in a search for health. He was extremely emaciated, had chronic constipation, lumbago, and rheumatism. For over twenty years he had suffered with stomach and intestinal trouble which in reality was superaciduous secretions in the stomach. The first menus given him were designed to remove the causes of acidity, which was accomplished almost overnight. And after this was done he seemed to undergo a complete rejuvenation. His eyesight, hearing, taste, and all of his mental faculties became keener and more alert. He had had no organic trouble—but he was starving to death from malnutrition and decomposition—all caused by the wrong selection and combination of foods. Almost immediately after following Christian's advice this man

could see results, and after six months he was as well and strong as he had ever been in his life.

These instances of the efficacy of right eating I have simply chosen at random from perhaps a dozen Eugene Christian told me of, everyone of which was fully as interesting, and they applied to as many different ailments. Surely this man Christian is doing a great work.

I know of several instances where rich men and women have been so pleased with what he has done for them that they have sent him a check for \$500 or \$1,000 in addition to the amount of the bill when paying him.

There have been so many inquiries from all parts of the United States from people seeking the benefit of Eugene Christian's advice and whose cases he is unable to handle personally that he has written a little course of lessons which tells you exactly what to eat for health strength and efficiency. This course is published by The Corrective Eating Society of New York.

These lessons, there are 24 of them, contain actual menus for breakfast, luncheon, and dinner, covering every condition of health and sickness from infancy to old age and for all occupations, climates, and seasons.

Reasons are given for every recommendation based upon actual results secured in the author's many years of practice although technical terms have been avoided. Every point is explained so clearly that there can be no possible misunderstanding.

With these lessons at hand it is just as though you were in personal contact with the great food specialist, because every possible point is so thoroughly covered that you can scarcely think of a question which isn't answered. You can start eating the very things that will produce the increased physical and mental energy you are seeking the day you receive the lessons, and you will find that you secure results with the first meal. This, of course, does not mean that complicated illnesses can be removed at one meal, but it does mean that real results can nearly always be seen in 48 hours or less.

If you would like to examine these 24 little Lessons in Corrective Eating, simply write The Corrective Eating Society, Department 11211, 443 Fourth Avenue, New York City. It is not necessary to enclose any money with your request. Merely ask them to send the lessons on five days' trial, with the understanding that you will either return them within that time or remit \$3.00, the small fee asked.

The reasons that the Society is willing to send the lessons on free examination without money in advance is because they want to remove every obstacle to putting this knowledge in the hands of the many interested people as soon as possible, knowing full well that a test of some of the menus in the lessons themselves is more convincing than anything that can possibly be said about them.

Please clip out and mail the following form instead of writing a letter, as this is a copy of the blank adopted by the Society, and will be honored at once.

CORRECTIVE EATING SOCIETY,

Department 11211, 443 Fourth Ave., New York City.

You may send me prepaid a copy of Corrective Eating in 24 Lessons. I will either remail them to you within five days or send you \$3.

Name..... Address.....

City..... State.....

HERE'S A CHANCE

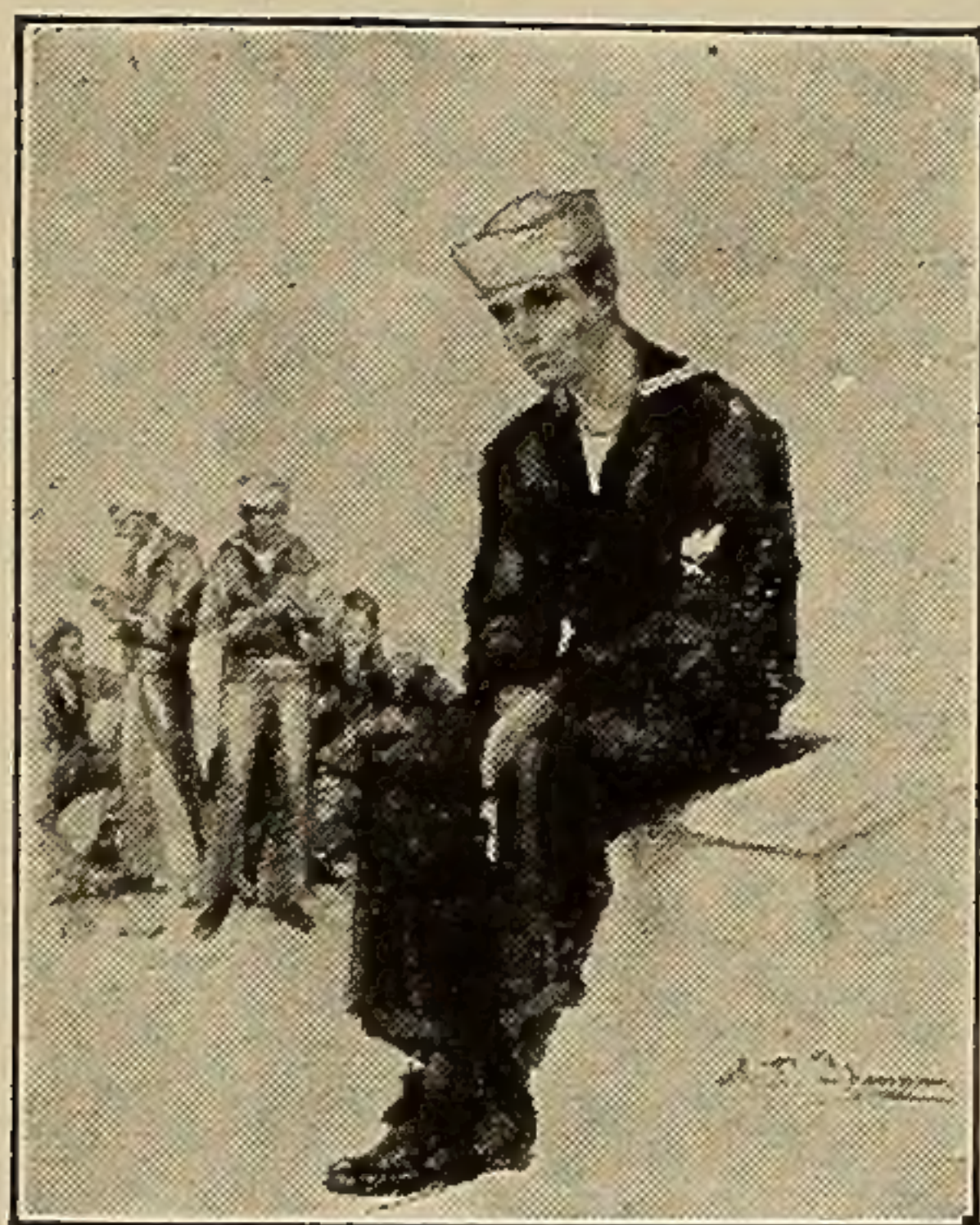
to make your own selection from an assortment of ten Judge Art Prints, thus giving you the opportunity to pick out those which appeal to you

the most. Heretofore we have been offering these prints in groups of five, choosing those which proved to be the most popular subjects by their demand. This time we are leaving it to you entirely.

As every one is a reproduction, *in full colors*, of a Judge front cover, it would be obvious for us to go into detail in explaining that they are all clever, attractive and timely pieces of art work made by the most prominent artists of the present day. You would not want a better wall decoration for your home, bungalow, den, club-room, cabin or camp! And what is more, they are all ready for framing, being mounted on heavy double mats, size 11x14 inches.

The regular price of these art prints is twenty-five cents a copy. We are offering, postage paid, any five you may select for \$1.00 or the entire assortment of ten for \$2.00.

Judge Art Print Department
225 Fifth Avenue New York City



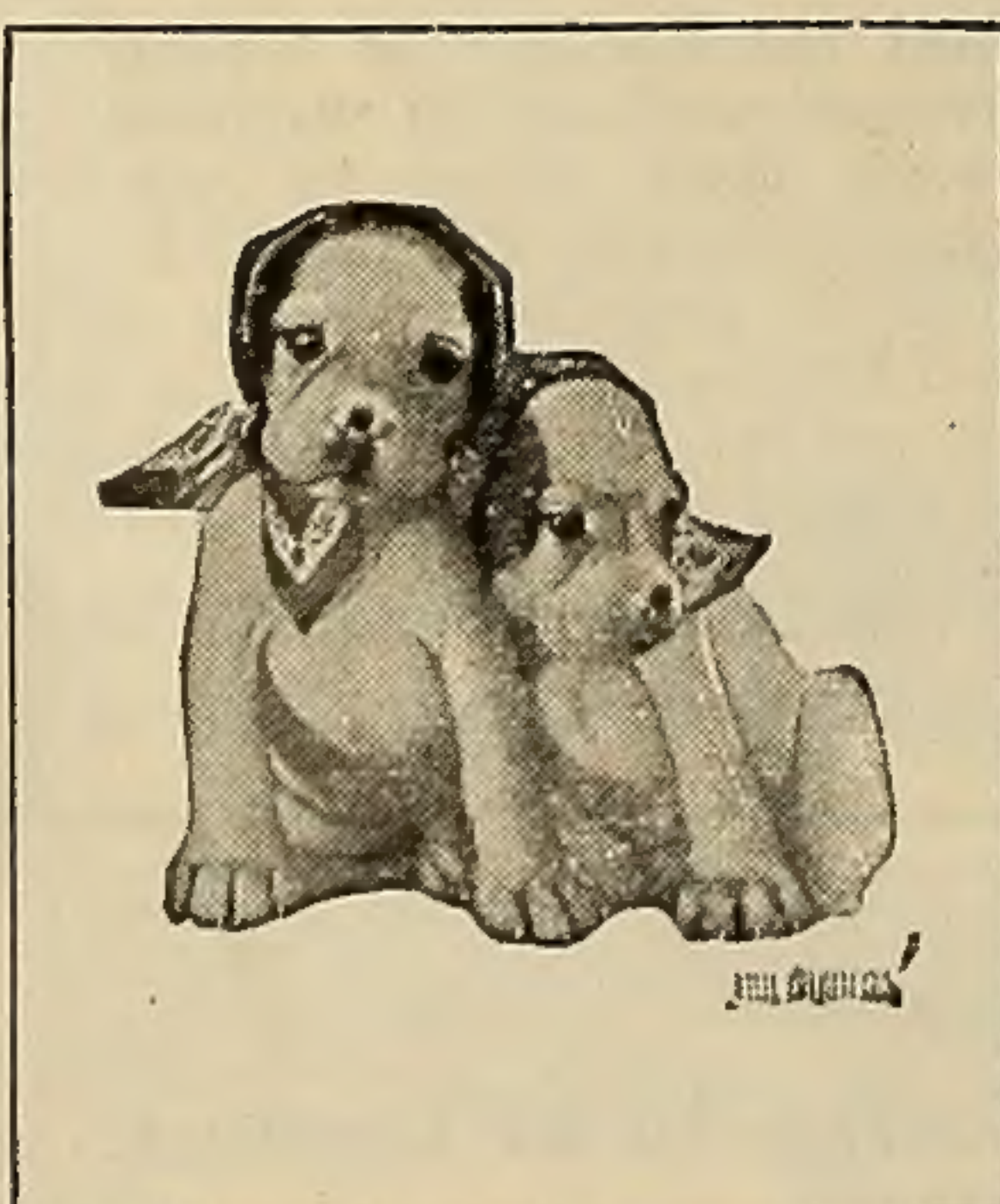
Navy Blue



A Baby Bond



A Present from Her Sailor Friend



War Babies



Petticoats and Pants



A Trench Spade



A Tribute From France



Good-Bye, Old Pal



Telling It to the Marines



A Jill for a Jack



HILL STUDIOS

Here, in effective pose, plus a fan of ostrich plumes, is Frankie Mann, a young person of the screen whose future is not behind her. Something about the arrangement of her apparel reminds us of the once famous drama, "Arms and the Mann." Shoulder arms, one might almost say.



On with the Dance, is no motto of Corinne Griffith's. A professional dancer, she was off with it and into the movies with the nimblest of steps. She did her first location work in the br-r-r-r-r-some winter of 1917-18. Literally, she "broke the ice." Now she is a Vitagraph star. And with perhaps the ambition to be a Lone Star, for she hails from the Lone Star State.

Flash Backs

Some News Nuggets and Critical Quips

MARY MILES MINTER'S new contract, we are told, provides that she is not to be seen in public with stage or screen folks and must not receive interviewers. She may have been peeved when she signed such conditions. If not, we predict she will be. Interviewers are so appreciative.

Photoplays which feature big mob scenes could be called "commotion pictures."

A news note from the Coast says: "Clara Whipple Young is to be groomed, it is reported, as a stellar successor of Clara Kimball Young. The former is the wife of James Young, who succeeded the latter in that relation to him. Mr. Young is an able director and thinks he can repeat the success he had with his quondam partner." A reel flash back, don't you think?

There will be no trouble about booking the new series in which "every woman in the cast is a Venus, every man a Hercules," all garbed to prove that the claim made for them is valid. But how can Comstock rest under provocation such as this?

And only on the next page is announcement of a forthcoming "Decameron Nights." What do you think about censors, anyhow?

"Isn't it awful?" says May Allison, in reference to the prohibition outlook. "It was George Washington who cut the cherry for the first Manhattan cocktail, and now look at the motto the 'drys' have taken: 'Thirst in war, thirst in peace, and thirst in the throats of our countrymen.'"

"There's always a way out," says David Ferris Kirby.

"Take the case of those movie actors who used to impersonate drunken men so successfully. Well, right after prohibition, along comes the flock of scenarios based on the Texas oil boom, and these same actors are in demand to take the part of men dying from thirst in the desert."

Esau sold his birthright for a mess of pottage; but if he had lived in these times, he would have been more careful of his moving picture rights.

It does not necessarily follow, because Charlie Chaplin's feet are his fortune, that they are his sole means of support.

Too many moving pictures to-day are moving in the wrong direction.

It does seem that an advertisement like this ought to bring results: "Wanted, at once, less reel stories by reel writers; more real stories by real writers."

Critics will always manage to discover something to be fussy about. We think they go too far sometimes. They are very woeful just now over a story that during the recent engagement of the Sennett Bathing Girls at Broadway Theater in New York, somebody gave them a party at a perfectly good country place down Long Island way, where there's a swimming pool 'n' everything. And it is said this led to the discovery that not one of the famous

bathing beauties could swim a stroke. But, flashing back to the facts, who ever claimed they could?

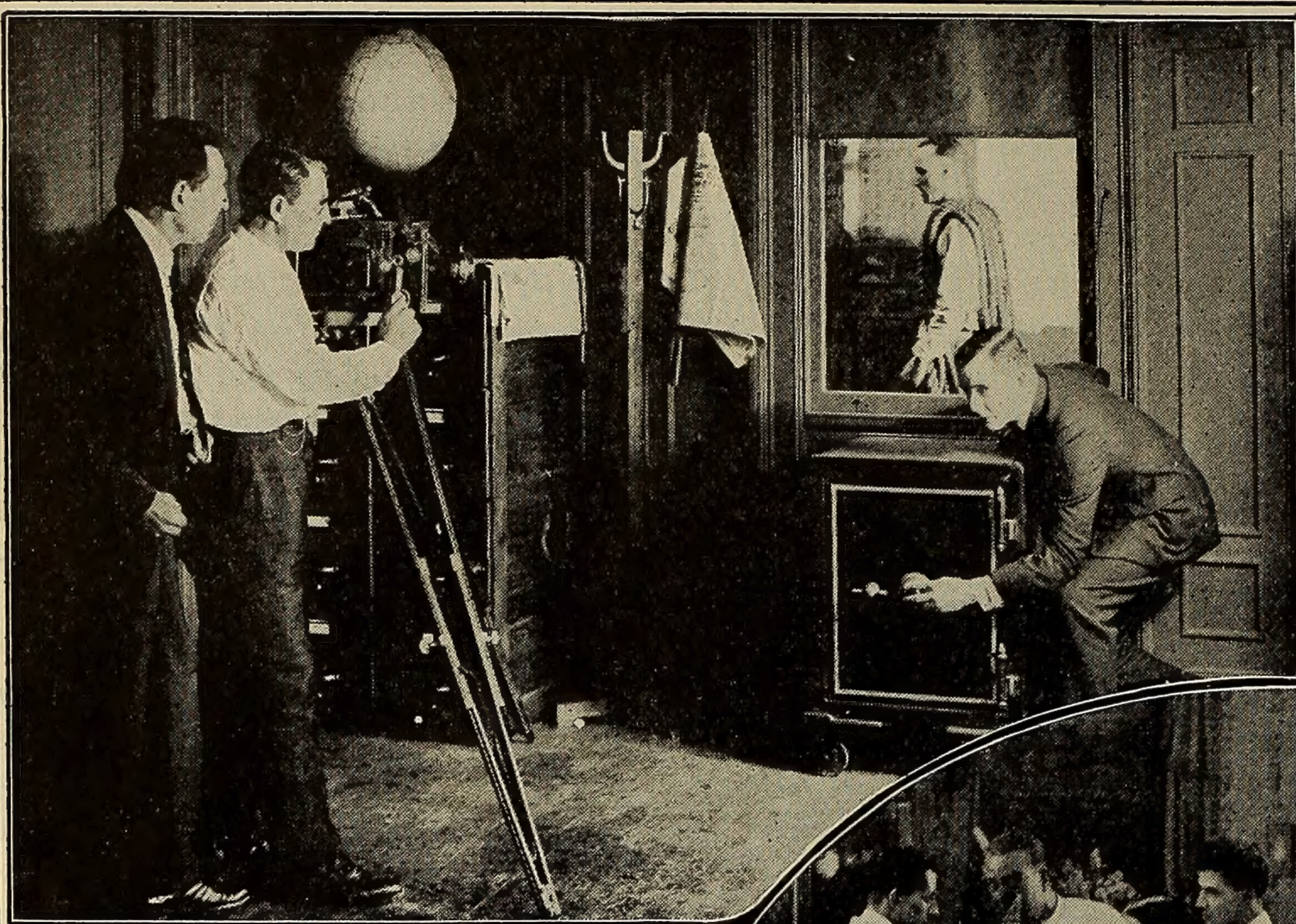
Minneapolis is claiming to be the last resting place of the "jitney" theater, the sole survivor having passed out recently. Prohibition is held to account for this. What a thirst it must be that moving pictures can quench!



METRO

Nazimova, all dressed up for the "rabbit dance," which is a feature in "The Brat," makes one deeply regret that the "bunny hug" is no longer permitted.

Have Pity on the Poor Director; He Needs It



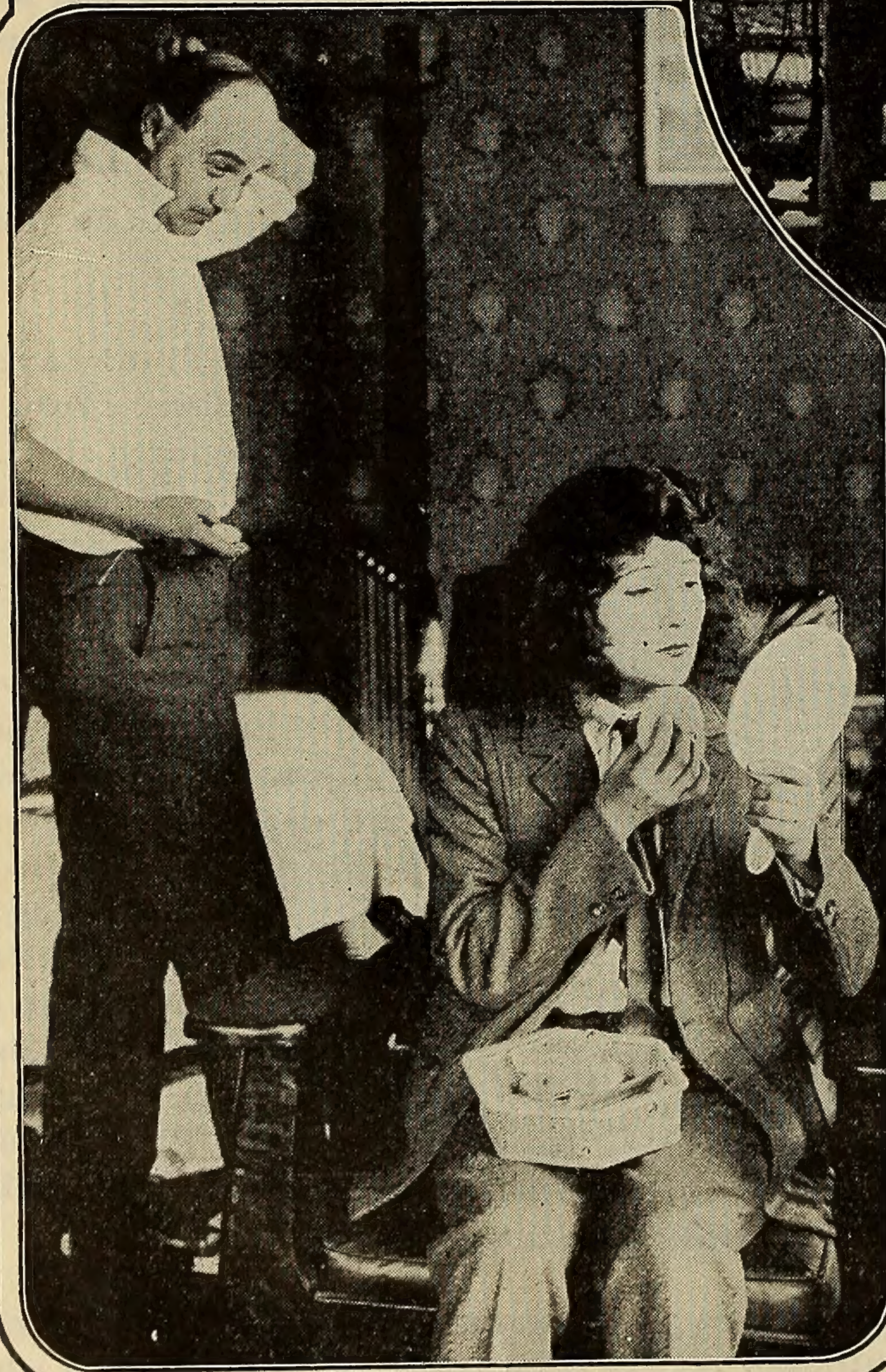
When the camera is grinding away at a scene on the twentieth floor of an office building, it really annoys the director if a property man walks past the window.

What It's All About

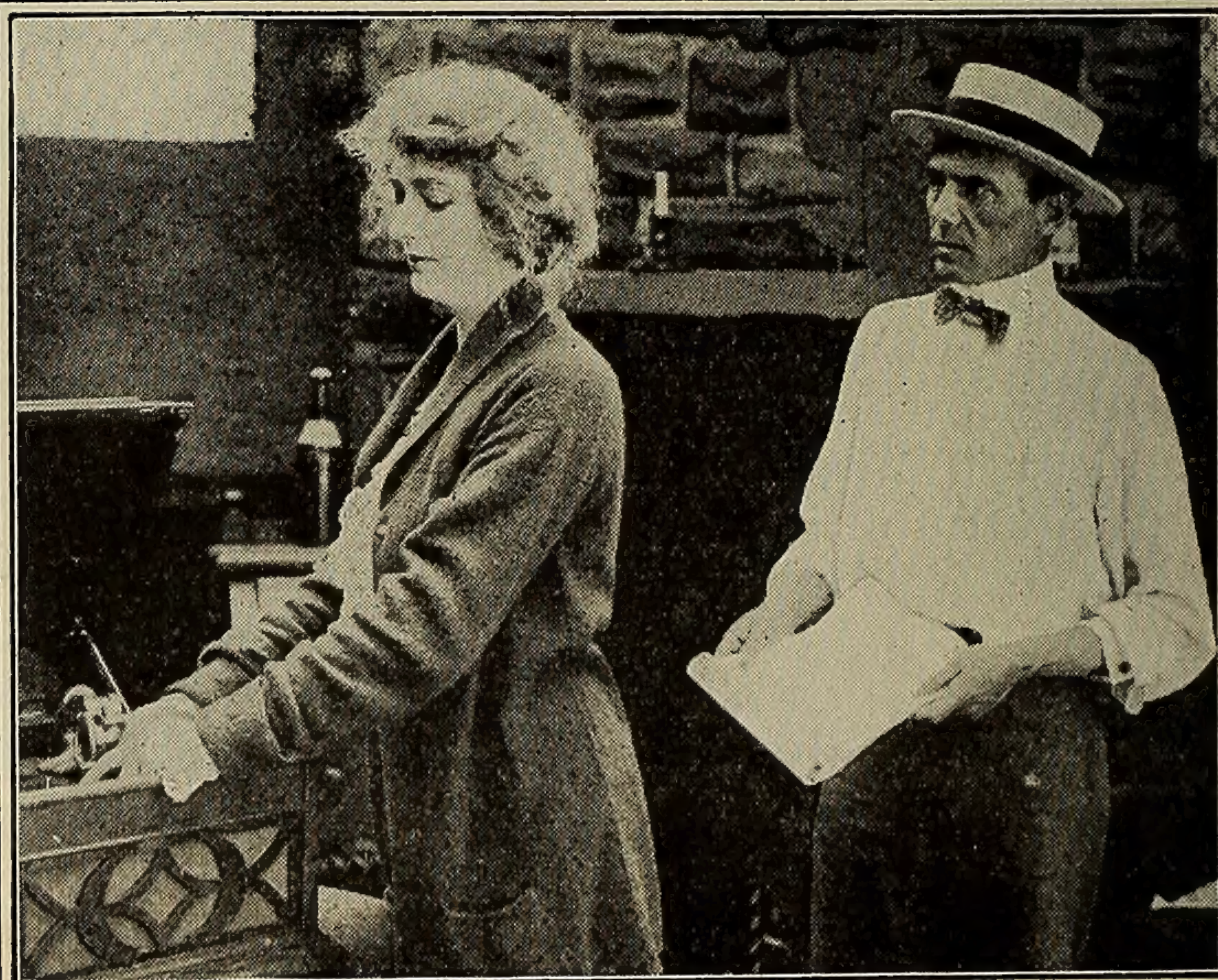
During the period of from four to six weeks which is required to assemble the average five-reel picture, the director has all the worry. To him, time means everything, so when something unforeseen, or that might have been avoided, persists in happening, the director is sore all over. It might be said, parenthetically, that he is likely to be sore a good portion of the day, as these pictures from the World's studio at Fort Lee indicate.



June Elvidge blissfully breakfasts, indifferent to waiting director, actor, assistant director, camera man and electrician.



Here sits Evelyn Greeley, and like any other actress, she must stop and fuss. Sometimes it takes a minute, sometimes longer, meanwhile the director makes the best of it.



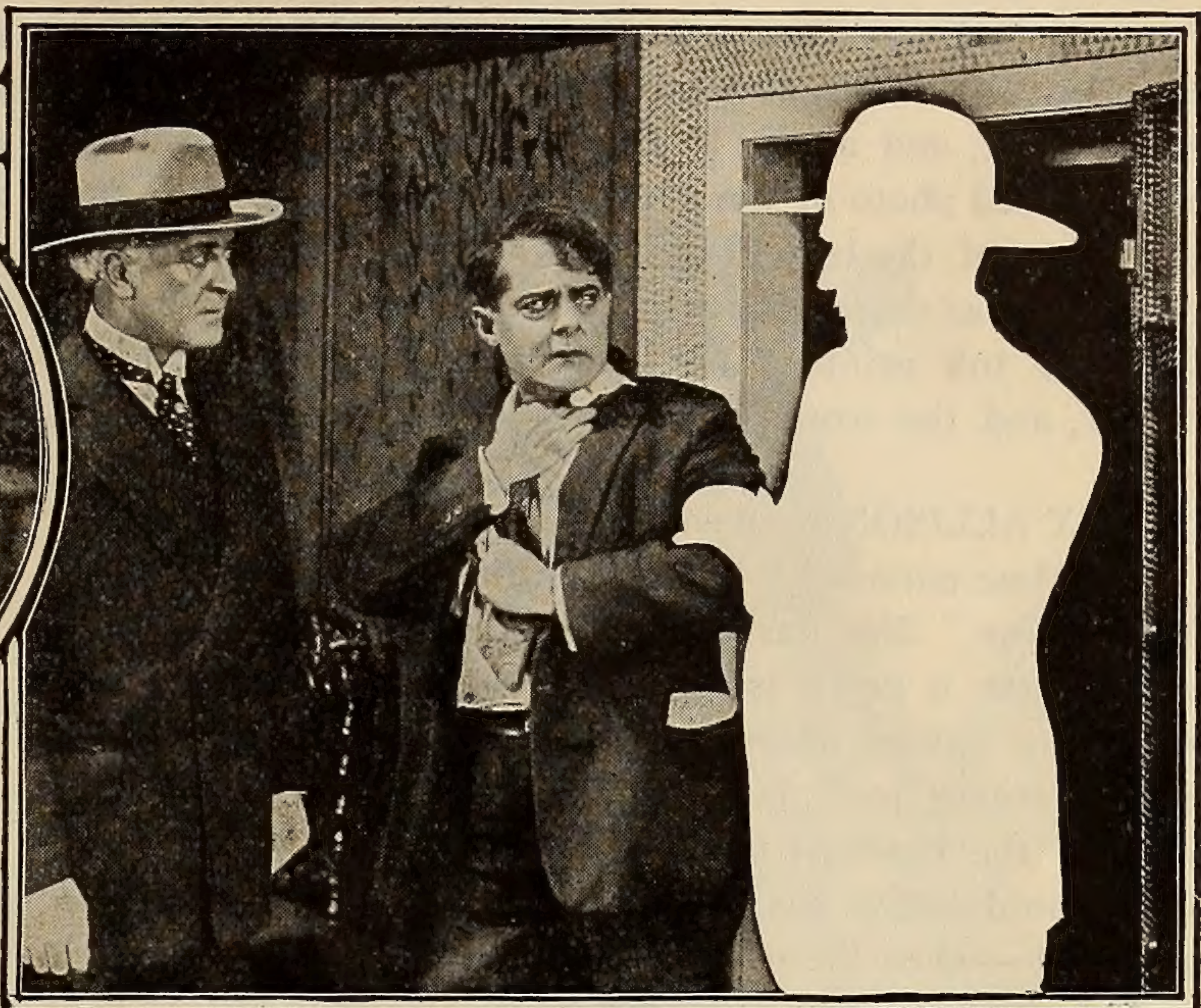
WORLD FILMS

Waiting for Virginia Hammond to finish fooling with the phonograph. He has asked her to stop before, but no man likes to be rough with such a charming young person as Miss Hammond.

How Well Do You Know Your Movies?



For example, how well do you know this comedian? There is something about his breadth which ought to inform you.



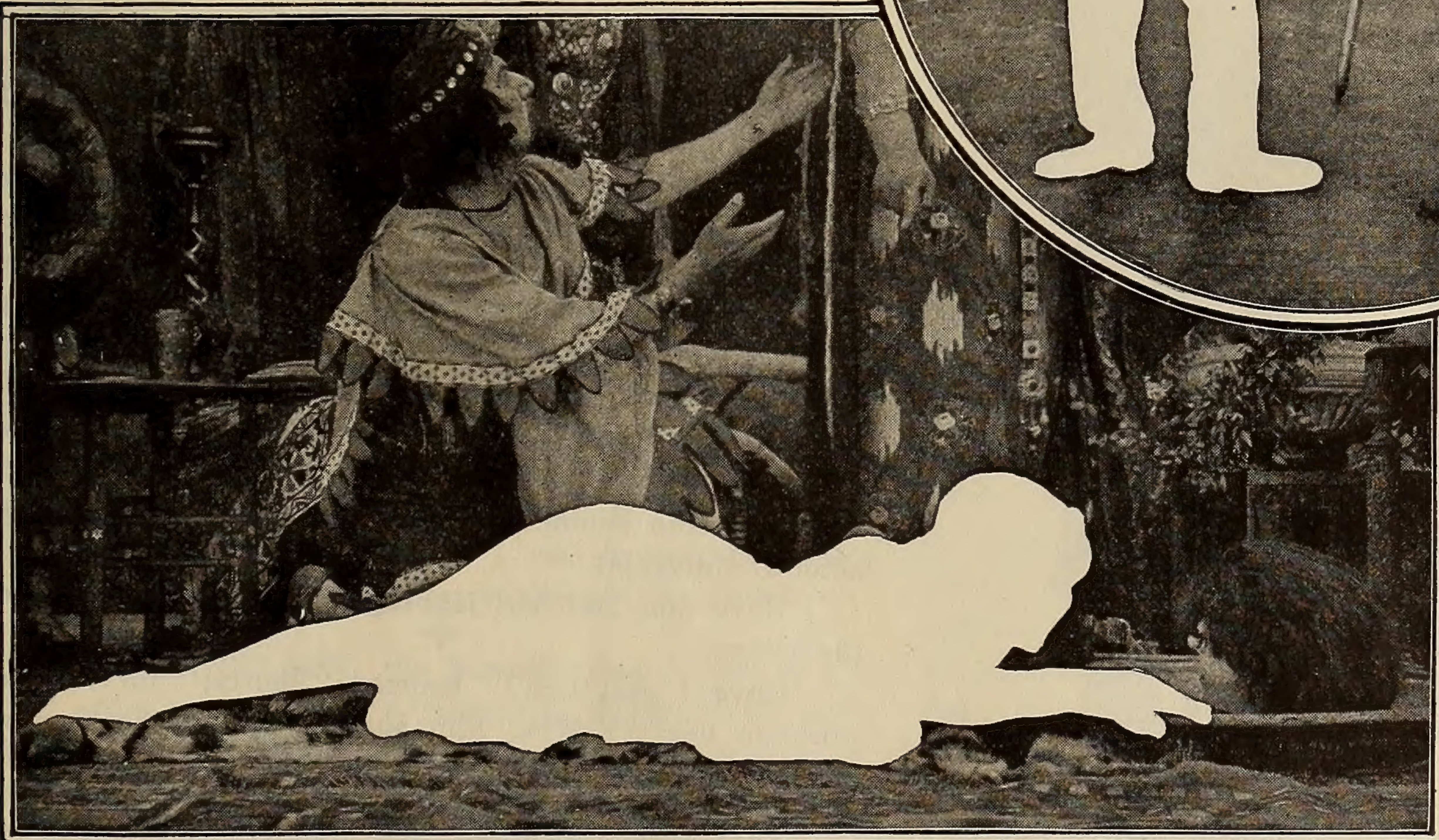
And this broad-brimmed gentleman? He, really, is an easy one. We feel that we might as well tell you right out.



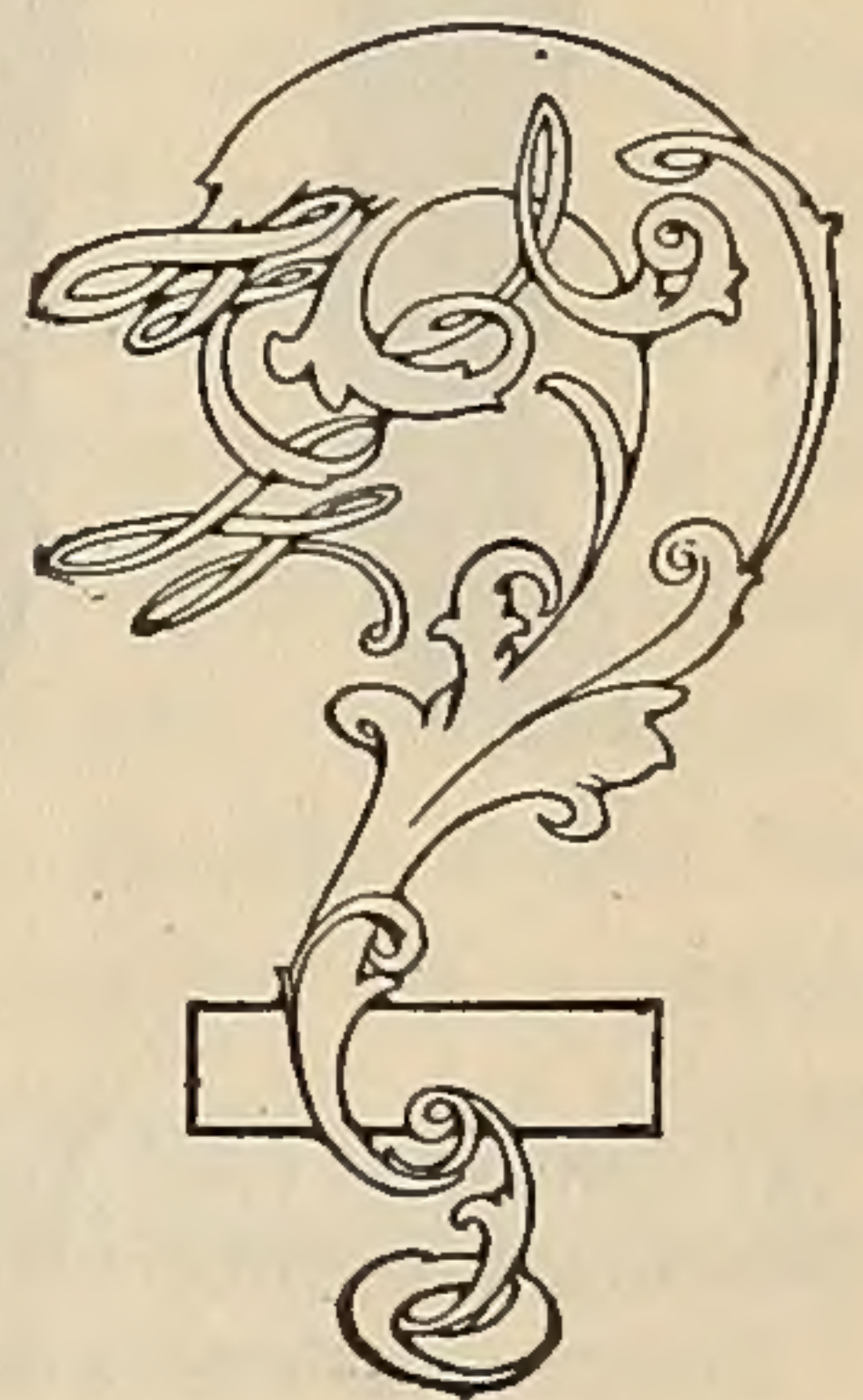
This baseball person is a trifle more of a puzzle. Yet something must be put in to make a puzzle hard.



Anybody who has a hard time guessing this one — Oh, look at his feet! We nearly told.



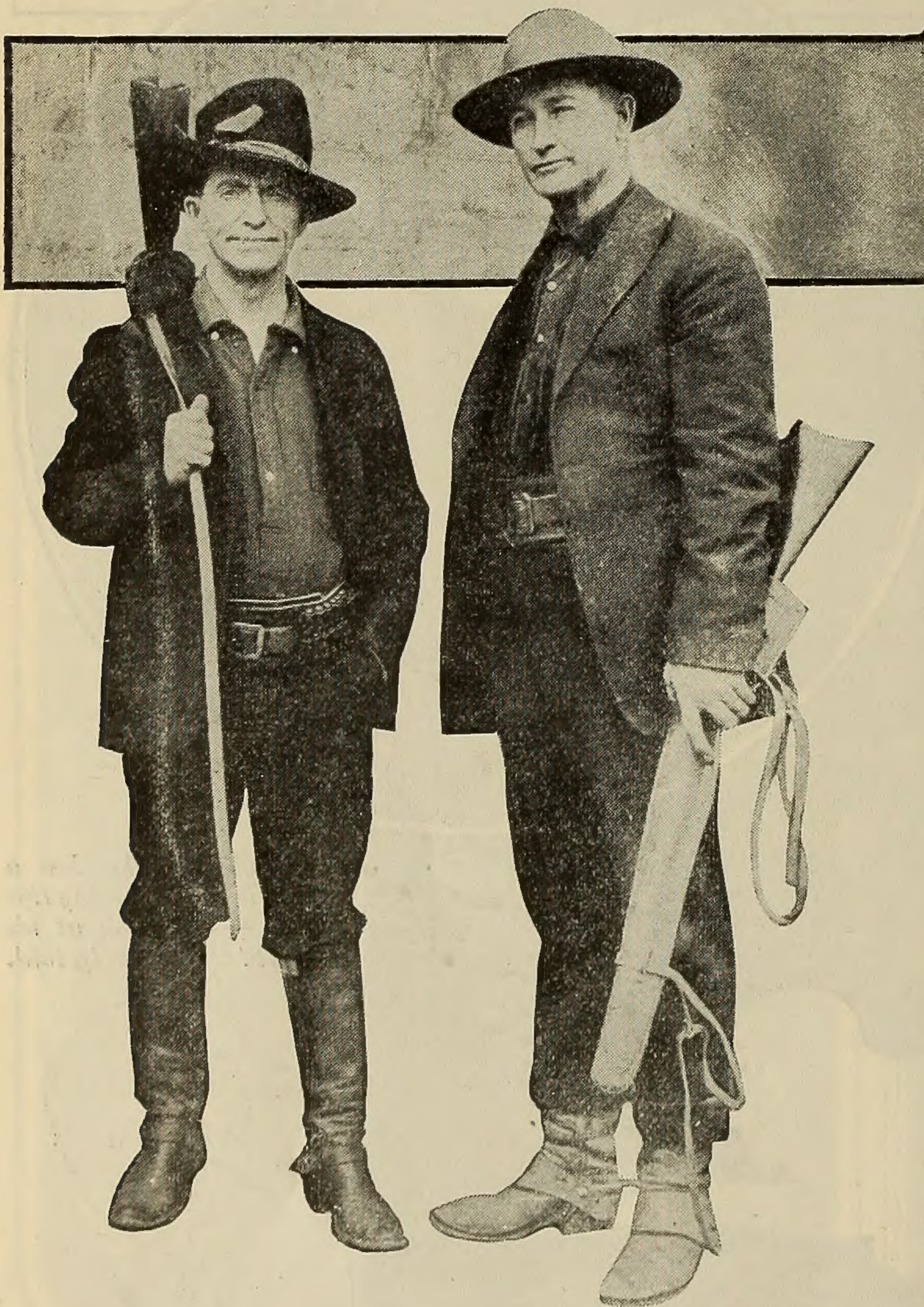
As for this combination of alluring curves it is the spotless silhouette of — well, think it over. Who is the movie world's most irresistible vamp?



THE only feline star of the film firmament, Pepper, the Mack Sennett cat, got a "fan" letter the other day. It was addressed to "Mr. Pepper Cat," and was from a little girl who told the actress cat about her kitties at home, how much they enjoyed seeing her act, and asked if Pepper would kindly send an autographed photo of herself. This Pepper did, with the assistance of the lady in the mailing department, and the little girl was made happy by a picture of the gray cat, with the ink print of her paw in the lower right-hand corner, and the words, "Pepper, Her Mark."

MAY ALLISON is an enthusiastic baseball fan and finds time outside of her studio duties to mascot for the Metro nine. She has a "tailor-made" suit which she wears when a game is on with another studio, complete with cap, spiked shoes 'n' everything. She says she is even learning to "play ball," and while at present her curves the baseball ones, I mean—are not all that Ty Cobb could desire, she hopes in time to really pitch a game some day—when the team doesn't care if it loses, she adds.

MONROE SALISBURY has a namesake of whom he is very proud. Monroe Salisbury Costo is a little Mexican Indian, the son of one of the actor's cowboys. When he was born, Monroe was the proud godfather at the

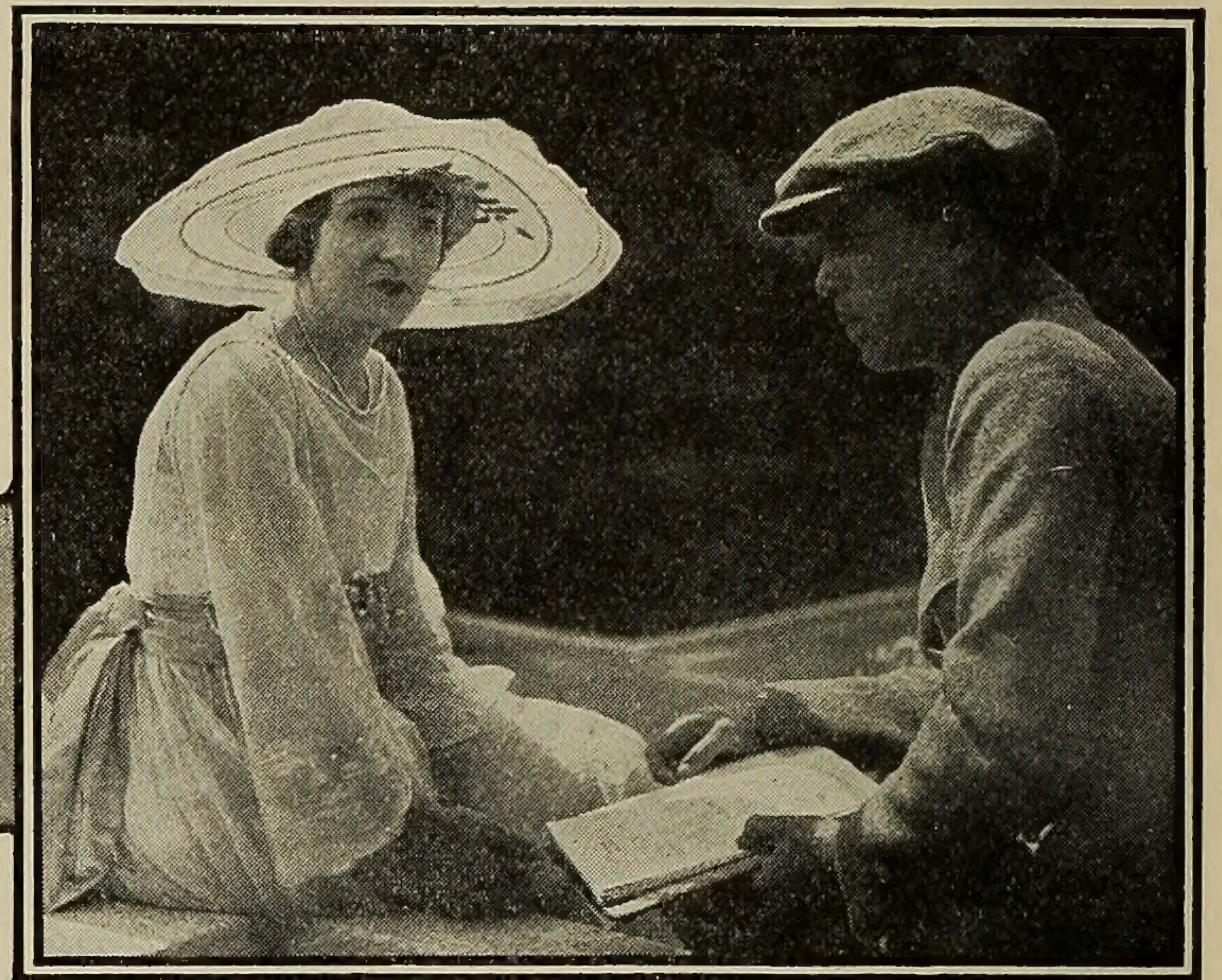


Al Jennings (left) and his brother Frank. Mr. Jennings is filming the story of his career as a "bad man" of the early west and his subsequent regeneration.

christening, and heard with amazement his own name given to the swarthy youngster. Now

he is taking the small Indian's education in hand and promises to make anything of him that he wishes to be—an actor or a streetcar conductor. Up to date, Monroe Junior's ambition is to be a bandit, so Monroe Senior thinks he will make an excellent taxi driver or perhaps a head waiter.

AL JENNINGS, the ex-outlaw who broke into pictures via "The Lady of the Dugout," a five-reeler depicting some of his exploits before his incarceration and reformation, is making a series of twenty-four two-reel pictures, illustrating some of the events of his career as put forth in the *Saturday Evening Post* story, "Beating Back." In his younger days he was O. Henry's boon companion, when that writer was simply Sidney Porter. The two



Florence Vidor is known to supply much of the inspiration which results in a steady run of successful pictures for her director-husband.

served time together in the Federal Prison at Columbus, Ohio, and it was there that O. Henry conceived many of the plots for stories which later made him famous.

Now Mr. Jennings doesn't mind admitting that he was once a bandit, but he doesn't exactly relish being called "Outlaw Al," as some people try to dub him, and at times his buried past becomes unburied in a way that is, to say the least, embarrassing.

The other day he was invited to a tea given by prominent society women, all of whom knew him simply as a film actor—he doesn't pretend to be a star. All went well until in came another guest, "Shorty" Blair, a cowboy actor at Universal.

"Have you met Mr. Jennings?" solicitously inquired the hostess.

"Have I met him?" boomed "Shorty," for all the world to hear. "Why, him and me robbed the Tucson stage in '98! He's the darndest little robber in the world—he"——

But his eulogy was cut short; the crowd had thinned miraculously.

Celebrities

GALE HENRY, the elongated comedienne who has recently be-

come a producer of her own comedies, has a novel way of getting "comedy" costumes. She invades the Salvation Army stores and selects the most bizarre of the clothes she finds there, and they need no alteration—except fumigation. Once when she was in one of the stores sorting over miscellaneous garments, a woman came in, carrying a bundle of old clothes to sell. From head to foot she was a scream—only she didn't know it. But Gale did, and while the storekeeper was looking over the bundle, she offered the woman twenty-five dollars for the clothes she was wearing. The woman consented in a daze, and the bargain was made.

"That was the best comedy outfit I ever had," said Miss Henry. "My director complimented me on 'designing' such an outlandish combination, and could hardly be-



Monroe Salisbury and his Indian namesake and godson, Monroe Salisbury Costro.

lieve it when I told him that it was literally a 'hand-me-down.'"

FLORANCE VIDOR owns up to having three hobbies, and only three—home, husband and baby. It makes quite a nice combination, too, for the Vidor place is one of those hospitable affairs that one thinks of instinctively as a "home," not a mere "house." And King Vidor, her husband-director, is the kind of a man who likes to putter around in the garden when he comes from the studio and mend a broken chair on the back porch. Suzanne, the little princess of the Vidor household, has her mother's eyes and her father's smile, and, as I said before, it makes a wonderful combination—a sort of three-in-one hobby.

ANNA Q. NILLSON, the Scandinavian beauty of the film world, has for a chum—the blown-in-the-bottle kind, too—Rosemary Theby, whose dark, vampirish type contrasts sharply with Anna Q.'s blond loveliness. If they had deliberately picked each other out as foils for their respective types, they couldn't have done better, for when they are together, the bromide about being the cynosure of



Gale Henry in one of the costumes purchased at a rummage sale. Nothing was changed to make it a comedy outfit. Even the safety pin in the hat was left "as was."

all eyes holds good; no better way to say it. They both seem to have a limitless stock of hats, for the simple reason that they wear each other's, and it is even rumored that they trade cavaliers with the same impartiality; there is no sterner test of friendship than that.

WHEN Mary Pickford went on "location" to Big Bear, a fashionable California mountain and lake resort, some very happy people went with her who weren't scheduled to work in the scenes of "The Heart of the Hills." Little Mary seems to get her chief pleasure in life in doing good for others, and she took with her, just for the outing, the wardrobe mistress of the studio and her little girl, her French teacher and her daughter, and the children of the studio carpenters. Needless to say, a la small-town papers, "a pleasant time was had by all."

MRS. BILL DESMOND, who until very recently was Mary McIvor, has a hobby that is utterly in a class by itself; she collects bottles. I don't mean the kind in which John Barleycorn used to be stored, but antiques and oddities in the bottle line. She has several hundred from all parts of the world, and some of the collection are priceless. One dates from medieval times and is the shape of a pilgrim. It was used for carrying Jordan water from Jerusalem. Another is an exact imitation of a pretzel, even to the salty grains on it, and was used for perfume back in early Saxon days; and another is reported to have belonged to Lucrezia Borgia, the famous poison expert. It

is a tiny thing of green glass, and the stopper is, very appropriately, the head of a serpent, with diamond eyes. Bill Desmond says, of course, anything Mary does is all right with him, but he *does* wish she wouldn't collect bottles—it gives him such a sinking feeling!

GLORIA SWANSON

hasn't forgotten that before she became a Paramount star, she was a Sennett bathing beauty. She keeps up her out-of-door exercise rigorously, partly because she likes it, and partly because it keeps down any tendency to embonpoint—if you know what I mean.

She rides horseback, motors and swims, and is agitating the question of having a swimming pool built in the middle of the Lasky lot like the one they have at the Sennett studio. It is said that the men are unanimously in favor of it.

WHEN we were out at the Universal studios we were introduced to Jim Corbett's dog. Corbett was doing a serial there, "The Midnight Man," and it is brim full of



Bryant Washburn and his pet Marmoset, Chico, which means "nut."

opportunities for his pugilistic talents. His chow dog's name is Fu, and when first seen was in company with his valet.

"That dog belongs to Jim Corbett," announced the press agent. "For fighting you can't beat that fellow"——

We told the man, somewhat coldly, that we knew Corbett was a fighter—we occasionally read the papers; but the P. A. said no, he meant the dog. The chow purp holds the canine championship of the studio, if not of the world, inherits his fighting tendencies from his master, explained the P. A.

THE latest addition to the screen menagerie is Chico, the tiny marmoset recently given Bryant Washburn by a sailor on the *Mississippi* when the fleet visited Los Angeles. I suppose everyone knows that a marmoset belongs to the monkey family. This one is particularly small, giving the effect of a monkey looked at through the wrong end of a telescope. He recognizes Bryant as his master and clings affectionately to his collar—which is hard on the collar, says Bryant. It was Mrs. Washburn who named the monk. Chico is an Indian word meaning "nut."

Two Marys

I SING you a song of two Marys! Behold,
My story is brief and will quickly be told!
Not only they're known by the same Christian name,
They both have been favored by fortune and fame;
They both have blue eyes, and they both have gold hair,
They both have a charming yet dignified air.
And each has a scepter, for each is a Queen—
The one of Great Britain, and one of the Screen!

One's over in England, in London so gray;
One's out on the Coast, in the fair U. S. A.
One lives in a palace reserved for Blood Roy'l;
One lives in a palace earned by her own toil.
And each one is greeted with cheer after cheer
Whenever she happens on view to appear.
All hail to Great Britain! All hail to the Screen!
Come, join in the chorus of "God Save the Queen!"
—Harold Seton.

All Butt

Extra—Are you trying to make me the goat of this studio?

Manager—That would be impossible. If you were a goat, you'd have sense enough to use your head.

What Ails the Movies

Too little real life in too many reels.

Ringin' Them Up

Flora—Geisha Goldilocks's press agent has figured out that she receives an average of ten dollars every time she registers before the camera.

Fauna—Gee! a regular cash register, I'd say!

Comparisons

Friend—You are so popular, you ought to run for President.

Movie Star—I would do it, but I'm so used to my castle in California that I couldn't live in such a small shack as the White House.



Bessie Love Puts the Kick in Cannon.

A Two-reel Comedy

By Harry J. Smalley

A BUNGALOW. A daughter, sweet.
 Ankles. Lover. Dad.
 Bald head. A hammer. Quick retreat.
 Papa's lot is sad.
 Haughty butler. Maid that's French.
 Coppers. Stove that's hot.
 An awful fight that makes a trench
 Look like a quiet spot.
 More coppers. Crooks and dynamite.
 Ankles. Pie and dough.
 Eggs. Ankles. Broken dishes. Fight.
 Busted faucets flow.
 More ankles. Autos. Dad and cops.
 Trolley car and street.
 Collisions. Twists and sudden stops.
 Ankles. Muddy feet.
 Through walls of brick the auto hurls.
 Swimming pool and seals.
 Legs. One-piece bathing suits and girls.
 Falls and slips and squeals.
 Cops. Crooks and girls and chase and fight.
 Busted swimming tank.
 A flood and wreckage. Awful sight.
 Washed into a bank.
 Gold. Burglars. Dynamite and cops.
 Guns and chases. Fight.
 Explosion. Falls and leaps and hops.
 Plaster. Bricks and flight.
 Girls. Pullman car. Detectives. Huns.
 Cops and fight and chase.
 Rubes. Colored porters. Razors. Guns.
 Lingerie and lace.
 Lions and tigers. Parrot. Snakes.
 Ankles. Limbs and coal.
 Smoke. Soot and steam and busted brakes.
 Down a mountain, roll.
 An aeroplane. More cops and guns.
 Motor cycles. Train.
 More ankles. Dynamite. More runs.
 Cloudburst. Lightning. Rain.

And when Reel Two is over, you
 Arise and stumble out;
 You're sure you saw a picture, but
 What was it all about?

Comments and Criticisms of a Free-Lance

By LINDA A. GRIFFITH

(Mrs. David W. Griffith)

A NEW stunt that promises much of interest to numbers of people all over the United States is being exploited by the Bureau of Commercial Economics of Washington, D. C. A combination of the country's two leading industries, the automobile and the motion picture, has been developed so as to evolve a veritable motion picture show on wheels. The automobile is equipped with all necessary paraphernalia, projection machines and such, and the pictures are to be shown in parks and public squares or on the main streets of the smaller villages and towns. Industrial conditions, trade revivals as an aftermath of two years of war and other interesting topics of the present vital and pregnant times are to be treated in short, snappy films. One, it is said, treats of the wool industry, and Governor Smith, of New York State, has promised to show himself in a brand-new fall suit (or at least he should have one for the picture), in a short reel, entitled "From the Sheep's Back to the Governor's Back." Sounds quite pert. What is being done industrially in the East is to be shown to the people of the midde West, and vice versa. This clever idea would seem to be worth developing. It offers a way to bring the movies to those very small towns that boast no picture theater, and where the town hall, if there be one, has no equipment for the installation of a projection machine. In this way the movies could be brought to any locality where the roads were fairly passable, and so be enjoyed by the most remotely domiciled ranchmen, miners, their families and other isolated peoples.

The Movies and Prohibition

MR. WILLIAM FOX, president of the Fox Film Corporation, says motion pictures hastened Prohibition and overcame the saloon by substituting a safer and saner form of relaxation. What strange logic could have brought about such a conclusion? Whatever motion pictures may be guilty of having accomplished, surely Prohibition is not one of their sins. Any possible relation between the two is quite indiscernible. According to Mr. Fox's reasoning, the men who formerly frequented bars are now going to make a mad rush for the box office of the motion picture theater. The mad rush, as in the past, will con-



LINDA A. GRIFFITH

Editor's Note.—The writer, who began her career with the Biograph Company, is well known in the moving picture world. Her latest success was as star in her own striking sociological play "Charity." She is a keen critic and analyst of all that pertains to motion picture art, and tells the truth about those who are either striving for its downfall or working for its advancement.

tinue to be made by the conventional movie fan. There are four rather distinct types: The housewife is one. She goes to the movies to forget the drudgery and monotony of the daily grind, and to imagine for the time that the thrilling experiences of the "movie queen" are her own. The others are made up largely of the children who love Mary Pickford and Marguerite Clark, the small boys who hope some day to emulate the "strong men" of the screen, such as William S. Hart, Douglas Fairbanks and William Farnum, and the pink-organdied misses who think Wallace Reid is just a "darling." The normal, intelligent man, whether total abstainer, moderate drinker or plain "boozier," is not the type of which "movie fans" are made. Rather will the "drinking man" be solacing himself with a "home brew," drinking Coca-Cola at the drug-store fountain, or sipping White Rock at his club while he plans a trip to Cuba. It is Mr. Fox's opinion that "liquor's use through the ages has been more as a relief from sorrow or care or worry than as an amusement," and the amusement offered by the movies is now to be the antidote. Mr. Fox says that a man who sold liquor seldom drank it himself. Nor does a candy salesman indulge in the tempting bonbons that fill his counters. Perhaps Mr. Fox, to follow his argument, being a maker and seller of motion pictures, never sees any himself. Never seeing any, one can understand how he can be so mixed about their place in life. It must be some comfort to one so humanitarily inclined to feel that his pictures are to solace a man for his loss of liquor and give him relief from worry through the comfort of Mr. William Farnum's manly smile! An intemperate or temperate honest-to-God man might forget his worries in a motion picture theater, but it would be through the solace and forgetfulness of a nice, refreshing sleep. This method of relaxation has been observed even in Mr. Fox's temples of motion picture art. A good Chaplin comedy thrown on the screen—well, that would be a different story.

Why be so optimistic about this matter, Mr. Fox? Your enthusiasm cannot be due to the few extra nickels and dimes that may be coming your way, you think. You ask, "What will Prohibition do to motion pictures?" And you answer:

It will crowd the picture houses.

It will call for the building of better and finer theaters.

It will increase the number of theaters, because amusement and recreation, relief from sorrow, worry and care, are essential. With the exhilaration of liquor gone—and, I believe, gone forever—the general public must be provided for.

It would behoove the motion picture producers not to be unmindful of the fact that among the reformers are fanatics and hypocrites. If to-day a Constitutional Amendment such as the Eighteenth, that violates the fundamental principles of personal liberty upon which the United States of America is founded, can be effected, instead of rejoicing,

motion picture producers might well tremble in their boots for the future. Because extremists and weaklings have, through their excesses, abused a healthful and time-honored social custom, is the sole reason why to-day a sober, self-respecting citizen cannot enjoy a glass of nourishing ale with his roast beef dinner, which custom may have been a part of that citizen's mode of life. Apply similar ethics to the motion picture industry. What about Sunday closing? What about censoring of films? What a field for their activities the

movies will offer when the narrow-minded, bigoted reformers get around to them!

An Impossible Evangeline

IF any there be who, in the romantic days of their early youth, wept over the fate of Longfellow's unhappy *Evangeline*, let him see the photoplay that has been fashioned of this sad tale and dry up even the remembrance of those early tears. Better let the dusty volumes of our New England poets, beloved of old, rest undisturbed on their dusty shelves. Times change. To-day is the day of doing things, of being busy. With the millions of young men sacrificed during the war, what a world of sorrow it would be if all the young wives and sweethearts that were bereft of their loved ones should carry on as did this heroine of a day long gone in far-away Arcadie! Unhappy love tales, told in verse, will live longer if they are not made into movies. Whoever chances to see this photoplay version of "Evangeline" that had not read the poem previously

would not bother to do it afterward. *Evangeline* wanders aimlessly about through all the reels with a vapid, blank expression upon her face. Her lover, who wore an impossible, silly grin through many scenes, might just as well have died before the picture began. So might have Mr. Spottiswood Aiken, *Evangeline's* father. They seemed to be principally engaged in a fly-catching contest. Wide-open mouths are not pretty things, even on a motion picture screen. "Evangeline" should have been protected from motion picture production by a prohibitive royalty. But being free to all, Mr. Fox possibly feels called upon to educate the masses by reviving the classics.

"Kathleen Mavourneen," with Theda Bara, followed, but the writer followed the nearest exit before it began.

British and American Movies

THE daily papers, the dramatic weeklies, the large family of motion picture magazines and sundry and various other pamphlets have had much to say on the rather bitter situation that has developed in the film relations of Britain and America. From *Land and Water* comes this paragraph:

The attempts of the large American

cinematograph film companies to obtain complete control of the industry in this country by building their own theaters to exhibit their films, in case our firms should not care for their conditions, have at length led to concerted action here. Last week a big meeting of those interested in the British film industry, at which Mr. A. E. Newbould, M. P., presided, unanimously decided to give support to any action which the British organization might take in the dispute, the proposal being that a boycott should be established of all films of the American company in question, unless it should renounce its intention of building theaters here.

The American company in question, from information at hand, would seem to be none other than the Famous Players-Lasky Company. Is it not fit and proper, if the F. P.-L. Co. have or can raise the money to build theaters in England (the popularity of their pictures there so warranting), that they should do so? Such a boycott seems a bit out of place now that we are making the world "safe for democracy." Think of putting Charlie Chaplin on

(Continued on page 30)



Miriam Cooper as *Evangeline* in the screen version of Longfellow's poem.



Whim-Whams and Wheezes

By Harry J. Smalley



A PROMINENT novelist once remarked in a press interview: "Motion pictures are becoming worse and worse!" A few weeks later he sold the picture rights to one of his stories for more money than we make in a whole month. NOW he twitters in a recent interview: "Motion pictures are improving wonderfully!"

MR. LAEMMLE, of Universal, says: "The public demands pleasurable, interesting and absorbing comedies and dramas." Yes, yes, go on, Carl! You interest us strangely! Were you thinking of giving us something like that?

WATCHING some of the comedies that are turned out "Every Other Monday—Twenty-six a Year," we marvel it took so long to build them, considering their vacuity. Rome was not built in a day, nor can you make Rome howl with laughter if you feed it an alleged comedy "every other Monday." Charlie Chaplin's system of semi-occasionally release is the result of a profound psychological study on Charlie's part. Anticipation, suspense and ultimate joy are three of the three thousand reasons why Charlie's pictures are popular.

GEORGE WALSH says he spends his Sunday entertaining his dog. Now, let us have the dog's side of it. (Thought we were going to say "tale," didn't you?) We have an idea that pup puts in a mighty strenuous Sabbath!

JUANITA HANSON says she hopes to live down her bathing-suit record with Keystone. No chance with us, Juanita! Our memory is too pleasantly keen to those—in a manner of speaking—double exposures! As Mr.

Keats nearly remarked: "Two things of beauty are a joy forever!"

LAST summer June Mathis was given a vacation of four days—one for each year she has worked for Metro. Who says corporations have no souls?

ITEMS OF INTEREST

FATTY ARBUCKLE eats food once or more daily.

Wm. S. Hart can ride a horse.

Mary Pickford received a letter last week from an admirer.

Douglas Fairbanks is inclined to be athletic.

A film comedian named Charlie Chaplin is appearing in comedies of real merit. Watch this young man. Competent critics all believe he'll be famous some day.

THEDA BARA says she tries SO hard to show the soul of her characters. Mebbby that is the reason Theda is so careful not to obstruct our vision with dry goods.

AS an example of the sublime and the ridiculous going hand in hand, it may be noted that Lincoln, Neb., is the birthplace of Pauline Frederick and William Jennings Bryan. This is enough glory for any town.



Sullivan came out with a rush and missed a long overhand left to the face. He plunged in again, but Jim danced away laughingly. Corbett parried a thrust and danced away again. His footwork was—But what are we doing? Here we're printing a bit of his fight with Sullivan under a picture of Corbett paired with a charming young movie lady. The pose of her right hand suggests that she is "counting Jim out."

"The Day Resurgent," a Picture That's Different



1. *Danny at home, with his mother and his blind father, whom he idolizes.*



2. *He is his father's "eyes," spending his evenings reading to him until—*



3. *A pair of bright, not sightless, eyes came into Danny's life.*

From an O. Henry Story

Danny, the truckman (Webster Campbell), has a blind father to whom he devotes about all his leisure—all, that is, until the Irish eyes of *Kate Conlan* come into Danny's life. Danny's year of happiness in *Katie's* company is an eternity of loneliness to the man who cannot see and who misses sadly his boy. But through *Danny's* happiness there runs a current of unrest. It shows itself in his manner, so much so that *Katie* is for breaking their engagement. This unrest follows *Danny* until, one Eastertide, light comes to him in the words of a street preacher that "resurrection does not mean a new creation, but a new life arising from the old." Application of this truth to his own home and his blind father means new life for *Danny*. And light dawns for *Katie*, also.



4. *This scene is a long way from the flat where the father sits in darkness.*



5. *Danny learns from the street preacher the meaning of his unrest; also, the meaning of resurrection.*



6. *Something unusual in happy endings. Usually, they concern two persons; here four are included.*

VITAGRAPH



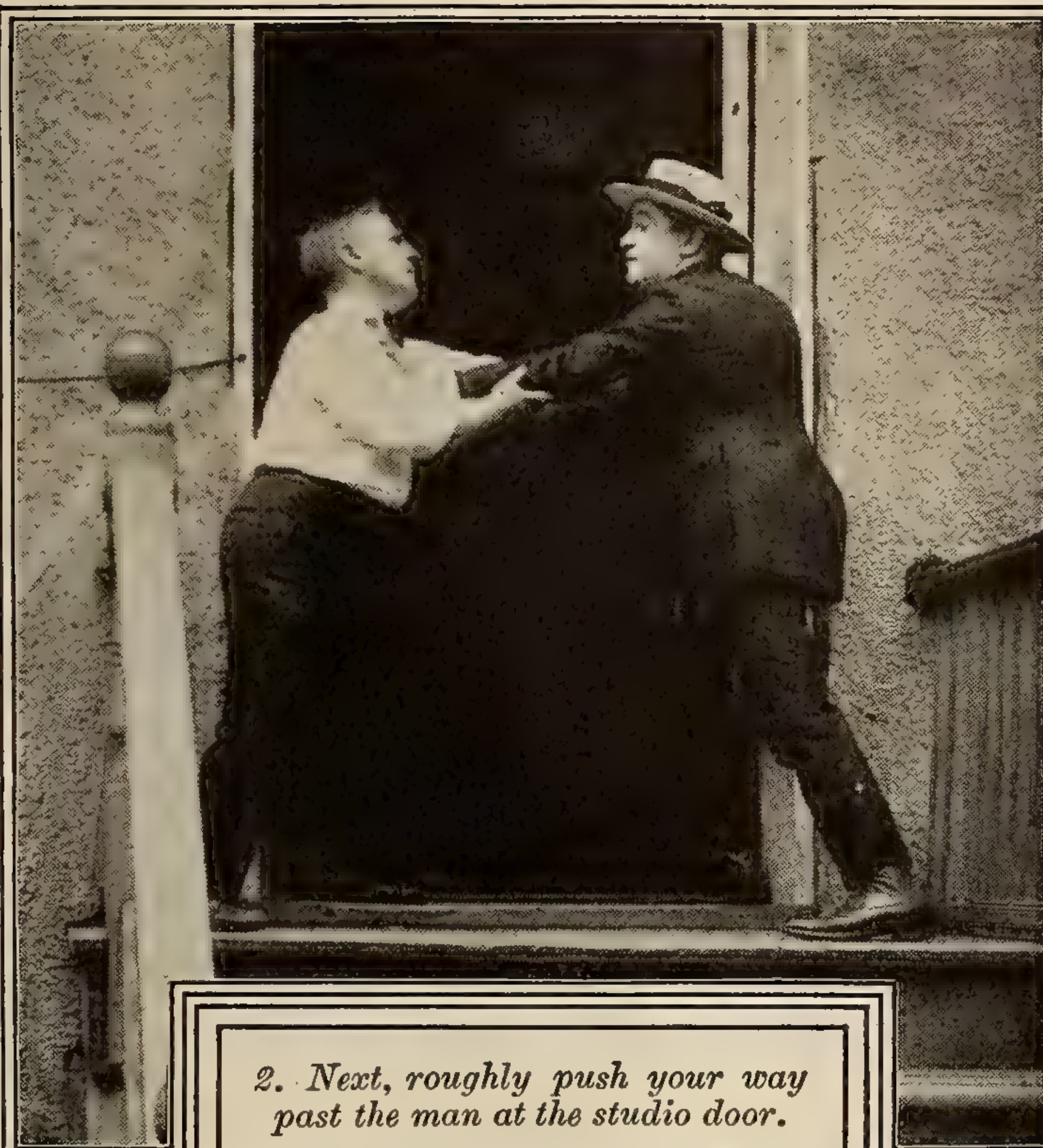
What's in a name? Well, there's a good deal of descriptive accuracy in the name Elinor Fair. Just a trifle solemn, you will say? Well, perhaps it is because of her recent elevation to star parts by Fox. When one is used to cavorting in comedy, star parts present a terrific responsibility. Then, too, there is the added strain of wearing a pearl necklace around one's little finger.

"Breaking Into the Movies"—and Out Again

Missouri Valley, Ia.
1919

Dear Mr. Earle Metcalf,

I have much
admired your work on the moving
picture screen and am quite sure
that if I was showed how to act
for a screen I would make a peach
of a actor



2. Next, roughly push your way past the man at the studio door.

Every film star gets letters by the dozen, asking him (or her, as the case may be) for a short cut to screen success. These letters come from ambitious amateurs, very, very few of whom are willing to start at the foot of the studio ladder. In the accompanying pictures, Earle Metcalfe, World star, shows how a beginner who has his nerve with him may "break into the movies." It is a simple, direct way and can be done, but it is only for those too talented to begin at the beginning and work up.



1. Having written a letter like the above, the first step is to jump the fence into the studio lot.



4. The one big obstacle to it all is that the venture may end in this manner. In which event there is nothing to do but to begin as an "extra," instead of starting, right off, as a star.



3. Then, if the road be clear, make one grand dash for the studio and plant yourself before the camera. Should the star be posing for a close-up in a love scene, don't let it phase you.

WORLD FILMS

Screen Scrapple

By Helen Rockwell

THERE is nothing quite like the educational features for enlightenment. Just the other day we were shown in a breath the proper method of extricating shoe buttons from baby's nose, how to carve handles on furnace doors, and the proper way of combing the hair if it is over a yard long and a foot thick, all of which priceless information one could hardly afford to overlook and still remain a figure in the neighborhood. Before long, no doubt, when the movies have reached all ages and classes of people, some original person will picturize broadcast the data on how to take a bath though over eighty, how to wipe your fork on your napkin without being seen by the hostess, and the most direct methods of lifting toothpicks at Childs'. The idea of doing away with schools entirely and sending the children to the movies for an hour or so each day is being widely discussed by educators.

WILLIAM DESMOND'S next feature is called "Dangerous Waters." It can't have anything to do with the 2.75 per cent. kind.

AS an advertising stunt to exploit Olive Thomas in "Upstairs and Down," a contest was recently held, and the beauty who most resembled the Selznick star was given a ride over the city of Omaha in an airplane. Some people have limited notions about suitable rewards. Why didn't the publicity man show a little ingenuity and dangle a tarantula over the lucky girl's head, or allow her to enter a den of roaring lions, or invite her to balance herself on the edge of a vat of boiling oil? To allow the winner to risk her life in such a tame way, merely because she happened to look like Olive Thomas, was the height of poor press work.

FOX has brushed the cobwebs off David Belasco's play, "La Belle Russe," and it is being used as a picture for Theda Bara. The Fox press books will tell you that Belasco beat all records and wrote this play in six weeks. After seeing the picture, we are inclined to suggest that if he had written the play in the days of type-



SAFE OR OUT?

The Base-runner, Bessie Barriscale, watches impromptu motion pictures, the motions provided by Camera Man Gandio and Director Hickman.

writers, he could have doubtless beaten his own record by about five weeks and six days.

THE moral of "The Perfect Lover," which stars Eugene O'Brien, appears to be that if you are one, there is still a slight chance for you. It is the sort of picture to make brave men stagger into Huyler's and go the limit. Take a tip from Gene, boys, and remove the three topmost buttons from your sport shirt if you would have the ladies in your power.

"THE Perfect Lover" has the loveliest plot! Gene O'Brien is the toast of the town! Women smother him with attentions, cry for his caresses, and do their wickedest to seduce him from the paths of manliness.

They offer him Rolls-Royces and diamonds (figuratively), and—he falls! He sinks to the depths of lounge lizardry, but is rescued by the beautiful, uplifting love of the heroine, whom he marries. He tells you his sad story himself in the picture—tells in detail just how fascinating and irresistible he is to the ladies, tells you that wicked and insatiable women are waiting at every corner to drag him down and down! And while he is giving this Ode on Poor Gene, his

wife is in the next room becoming a mother. Of course, the story of his rise and fall and rise again melts the heart of the big, rough detective who is detaining him for theft, and all ends happily.



CALIFORNIA BEACH PLUMS
*If planted deep, they are sure to thrive,
take it from Louise Glaum.*

And the sixteen-year-old girls emerge from the picture house feverish to mail that lavender epistle they wrote in the morning, and the men emerge—oh, but they emerged an hour ago!

THE Pennsylvania censors, notorious for their Pecksniffian hypocrisy, have played a fine one on *Katherine Bush*. *Katherine*, as you know, is the Broby heroine of the Elinor Glyn novel and the piece de resistance of the Paramount picture, "The Career of Katherine Bush." It appears that part of *Katherine's* career was devoted to living

out of matrimony with a certain *Lord Algy* for the experience it yielded. Later she marries a perfectly good lord or duke or something and settles down and probably becomes a law-abiding citizeness—at least according to the Paramount version. But the Pennsylvania censors, coming in from a grape-juice debauch, would have none of it. They insisted upon a hasty marriage between *Katherine* and *Lord Algy*, thus compelling her to commit bigamy in the last reel. Which only goes to show that even Censor Boards have pet vices of which they approve. Bigamy is so much safer than the Rolls-Royce kind of a life.



ONE PLUS ONE EQUALS ONE

In arithmetic, no. But in this picture, yes. Both the poor one and the rich one is Dorothy Phillips, who plays a dual role in "The Right to Happiness."

The Immortal Uncle Tom—Without the Cabin



1. The beginning—a parade of the Uncle Tom company—is strictly according to stage tradition.



3. Sobful scene when Eliza—observe the gown—desperately resolves to escape with "Little Harry."

The Mad, Mad Details

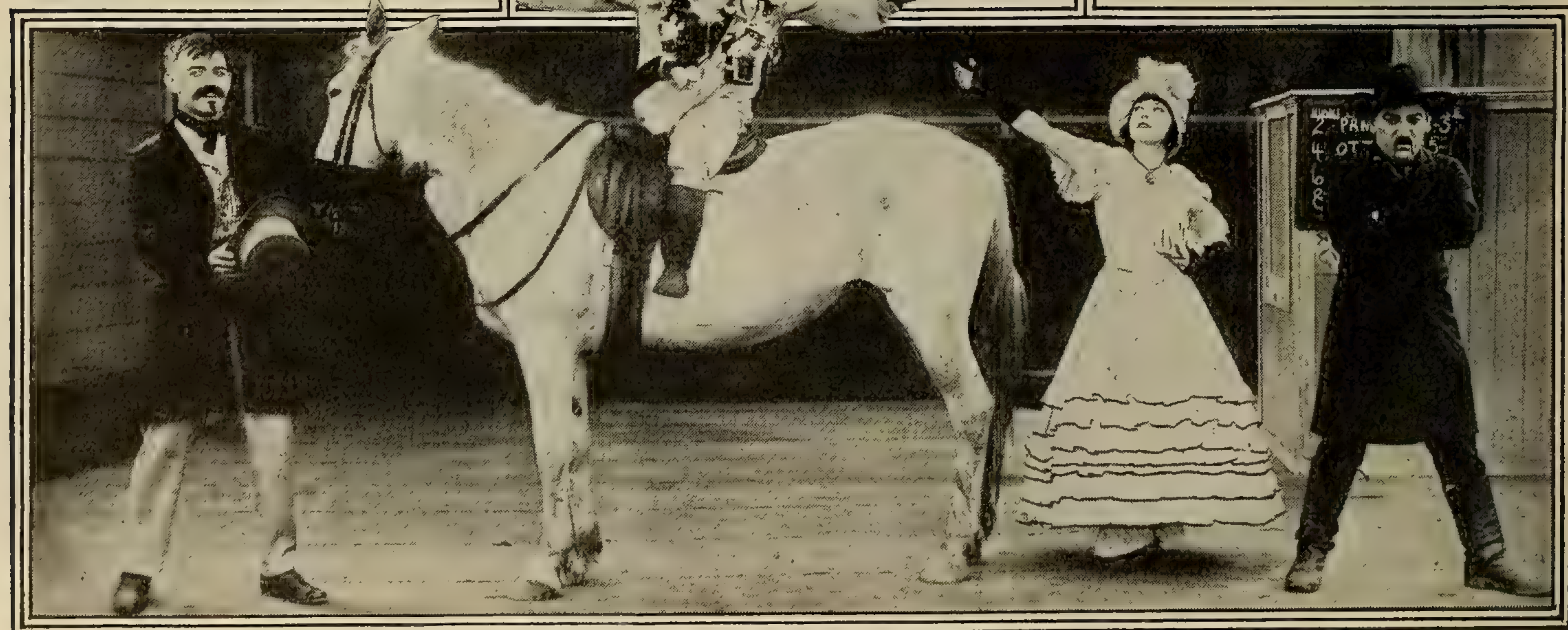
A combination of Ben Turpin and "Uncle Tom's Cabin" all but defies description. As a starter, we have an *Uncle Tom* who is cross-eyed! Of course, there is a *Simon Legree*, and it is played by Charlie Lynn. He beats up *Uncle Ben*—we mean *Tom*—so effectively that *Tom* jumps the job. Marie Prevost plays the dual role of *Little Eva* and *Eliza*. In the latter part she crosses the river and loses her skirt because of a nail in a block of ice. She trips across in silk bloomers. Somehow a race track gets mixed in the show, cross-eyed *Uncle Tom* having become a jockey with bewildering suddenness. Somebody explodes firecrackers under the horse and—but why continue?



2. But a few liberties are taken with tradition when Simon Legree man-icures the "bloodhound."



4. The bloodhound helps Eliza repair damages after her skirt is torn on a nail in the ice.



5. Instead of joining Little Eva in heaven, Uncle Tom becomes a fearful and wonderful jockey, which almost anyone will admit is a far less weepy ending than being snake-whipped to death by Simon Legree. But don't ask us why!



Proof, by Margarita Fisher, that no girl is ever too big to play with dolls. But hold! It may not be that at all. She may be designing costumes for next year's Mack Sennett troupe.

Must Be a Live Wire

The manager was engaging a camera man for the news movies. "Young man," he barked at the applicant, "our camera men have got to be full of pep! When we want a picture, we want it! For example, when I send you out to film a tornado destroying a Western town, I shall expect you to work from sunrise to sunset. I shall not be satis-

fied with the tornado working in only one town. You must go right along with the tornado."

Changing History

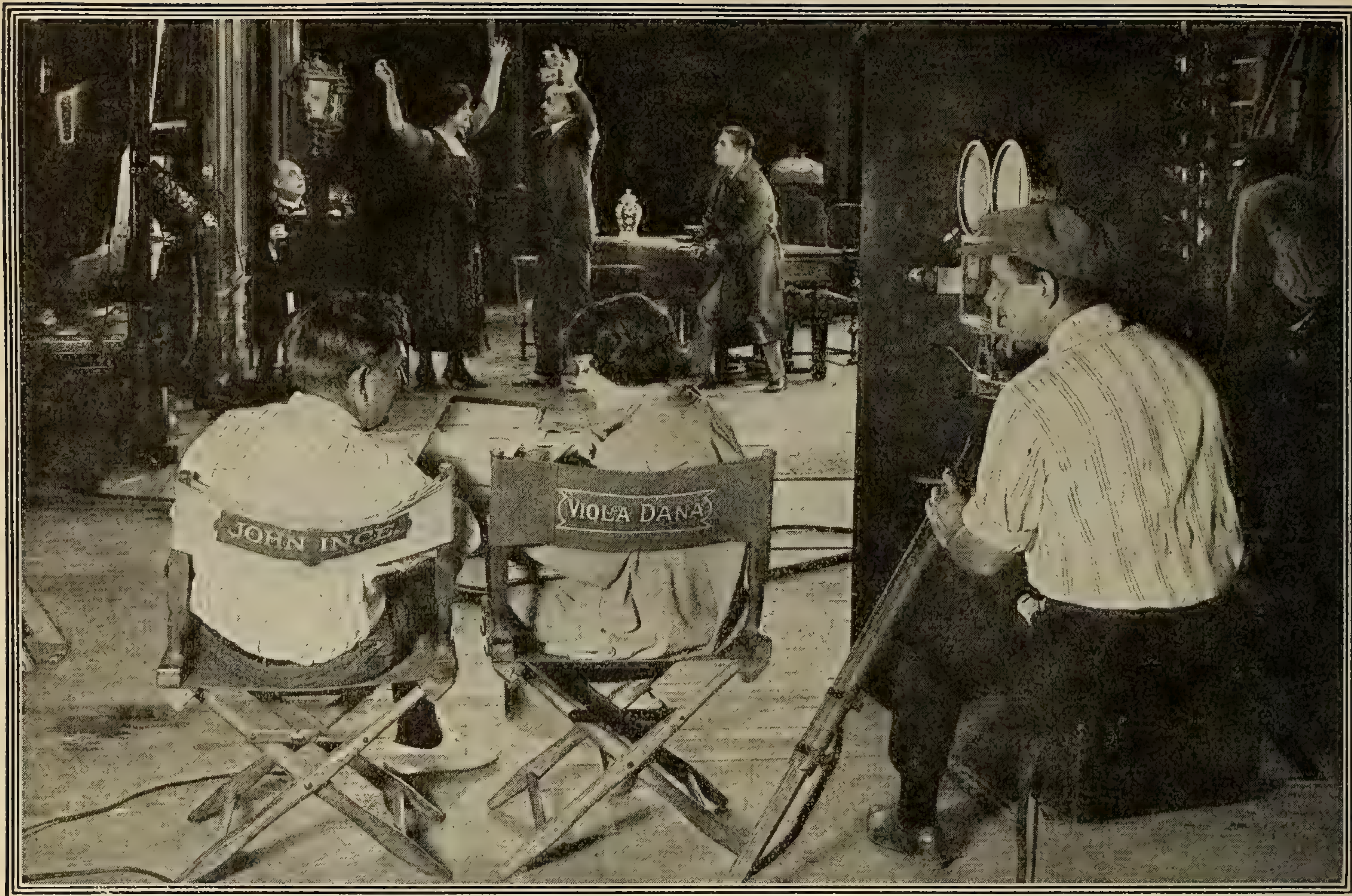
Nero fiddled while Rome burned.

"I hope they won't have to retake this scene," he mused, as the heat became intense.



WHERE OUTDOORS IS INDOORS

Cover it, top and sides, with your hands, and how realistic it looks! It might be on any one of a thousand Main Streets. Curb, sidewalk, cycle-rack, telephone wires, show-windows dressed to the last trifle. And yet, as the wide-angle camera proves, it is raised, like mushrooms, "under glass," a street in a studio. People who live in glass houses should not throw stones—but they may safely throw pies.

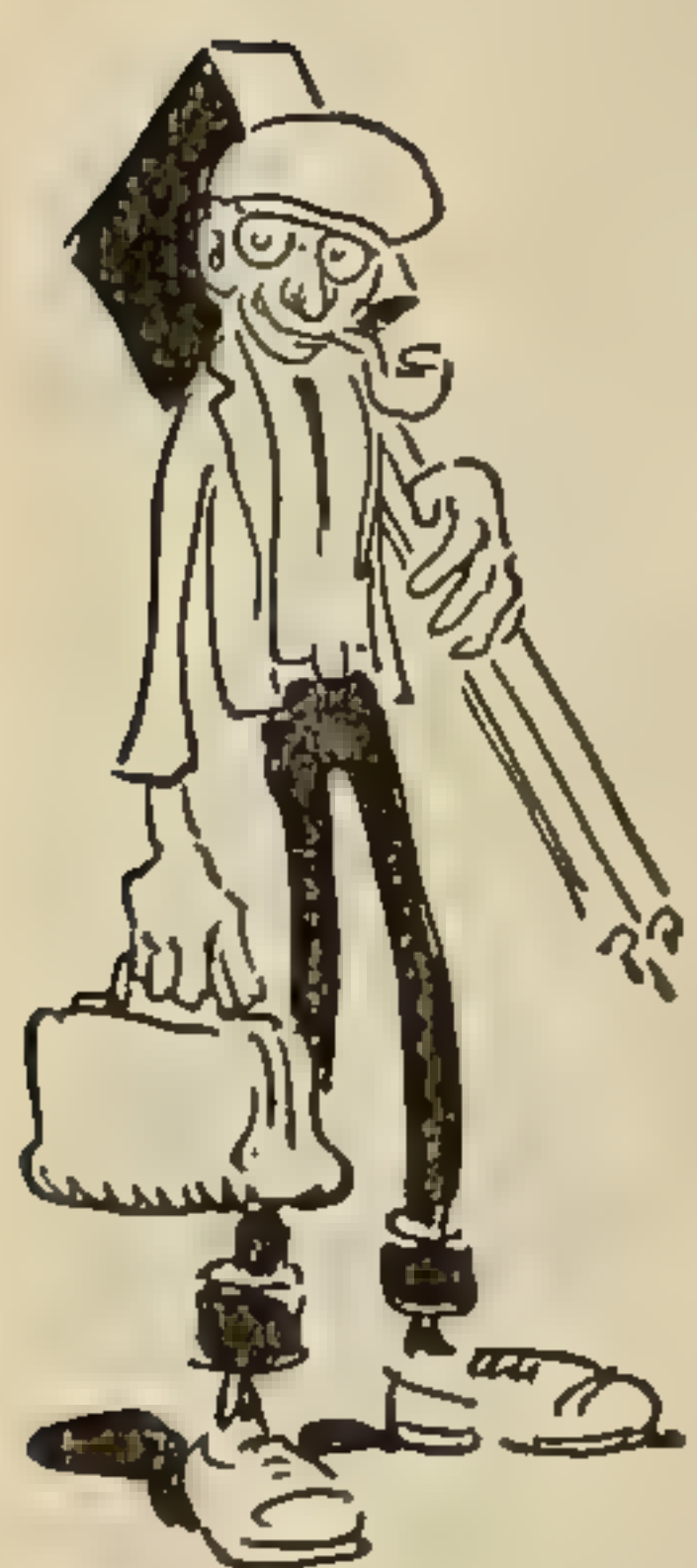


HONESTY IS THE BEST POLICY IN THE STUDIO

But nobody puts faith in it, apparently, as not even chairs are there when you want them unless plainly lettered with the owners' names. Here are director John Ince and star Viola Dana enjoying the luxury of watching other people work. The scene is a rehearsal of the play, "Please Get Married."

Some Chords and Discords

By Robert Hage



THE gray-haired mother is dying. Gathered about the bedside, her children are weeping bitterly. The mother feebly places her hand on the head of her youngest, and in her eyes there shines——

What is that?

It is the lilting cadence of "Valse Caprice."

How incongruous, you say. You are right. But it happens every day throughout the length and breadth of this land. For the owner of the motion picture theater wherein this situation took place didn't care what his pianist played or when she played it, as long as she kept on pounding the ivory keys. And there are hundreds like him.

Generally the pianist is a relative of the owner and acquainted with many of the theater's patrons, so one must be charitable and admit that courtesy demands that at frequent intervals she nod at someone in the audience. And any fair-minded person must give her credit for her endurance in being able to "play" and chew gum simultane-

ously and continuously, from the start of the first reel to the end of the fifth.

Accompanying tender scenes on the screen she plays ragtime, dancing with sacred music, comedy with "Il Trovatore." She cannot be expected to watch the picture constantly. She has seen it once, but then she was so interested that she kept on strumming automatically. After that she glances at it infrequently. Besides, she knows only about ten "pieces," so these must suffice to "put over" the film.

At another theater there is an "orchestra" ranging from three to nine members. Each generally is under the impression that he is playing a solo; each plays in his own time.

And their library is decidedly small, so the patrons of this theater hear the same selections night after night, until finally, in self-defense, they seek another temple of the silent art.

These statements are not the products of imagination. They state the facts. And the owner of a theater of this kind wonders why a rival is "crowding them in" with no better pictures than his.

It Is Always Summer Where Movies Are Made



VITAGRAPH

Fair Alice Joyce (until recently brunette) recommends this for Palm Beach or California winter wear.



FOX

Becoming bare-skin suit and furs worn by Jane Lee.



GOLDWYN

HILL PHOTO

Madge Kennedy tells us the color is lavender and that "it's a perfect dream of a dress."



PARAMOUNT-ARTCRAFT

Lila Lee has disregarded Peter Pan's example; she has grown up, you see, and loves lacy, frilly frocks, and Paris hats.



GOLDWYN

Geraldine Farrar's Paris frock of white charmeuse has overdress richly embroidered in crystal, with border of monkey fur.



GOLDWYN

Mabel Normand is garbed for the serpentine dance, prettier than the "shimmie," but the costume is nothing for economy. Still, if you wish to copy it, buy eight hundred yards of sheerest tissue silk, and proceed. It is very simple.



FOR ADULTS ONLY

Older Sister—No! No! You mustn't see that reel. I saw it yesterday.
It isn't good for little girls like you!

Idealism and Realism

THIS ONE WAS THE
LETTER SENT:

Superlative Film Co.

Dear Madam—We return,
herewith, the scenario
submitted,

As we find it, on close re-
view, to our present need
not fitted.

You can understand how
limited we are in our
selection,

And unavailability in no
way casts reflection.

But the editor regrets that
he is oft forced to de-
cline

Material most excellent,
yet not quite in his
line.

THIS ONE TELLS US
WHAT IT MEANT:

Superlative Film Co.

Dear Madam—Here's the
awful script with which
you bothered us—

The usual type of nonde-
script and one we won't
discuss,

Except to say we wonder
that you care to waste
a stamp

To let us know your brain's
impaired with chronic
writer's cramp.

Now if a scribe you just
must be, one field for
you we know:

Make epitaphs your spe-
cialty—the dead will
never know!

Inexhaustible Store

"I read that you had a
bad fire in your town."

"Yes; about fifty fam-
ilies lost everything they
had but a local motion
picture concern furnished
homes for them out of its
property room."

Habit

The motion picture di-
rector, walking along the
street, saw a crowd gath-
ered about a victim of an
automobile accident. For-
getting himself, he
shouted:

"Action, camera,
shoot!"

For You, Mrs. or Miss, A Charming Personality

IF YOU WISH

SO many women, particularly young girls, imagine that charm is a rare gift accorded by the fairies at birth. If the gay sprites have put their mark of favor upon you, you are singularly fortunate, but if they passed you by you are just plain, unlucky, and there is nothing you can do about it. Girls, dear girls, this is wrong, so wrong. The secret of charm, of a winning personality, of a presence which draws others to you as the magnet draws the needle, can be gained by any woman who truly wishes it.

WHY I KNOW

I make this statement confidentially, for I know whereof I speak. During my years, both here in America and abroad, I had boundless opportunity to study intimately women in all walks of life, women of high and low degree, the grande dame wrapped in priceless furs, motoring in the Bois du Boulogne, and the chic little milliner from the specialty shop on the Rue de la Paix. So many wonderful things have come out of France that it is scarcely surprising that her women have the ability to enwrap life and those about them with a rose-colored glow which is one of the many secrets of the French woman's irresistible attraction.

THE MAGIC WAND

If you had the ability to remake yourself, if you could wave a wand and be just what you have always dreamed, would you do it? I am sure you would. Now, I have this wand, this magic stick which has so often transformed the ugliest duckling into a beautiful swan. I may be the Fairy Godmother to your dearest dreams. Possibly it is some trifling habit that stands in the way of your having a truly winning personality. If you only put the proper rules into use you should improve amazingly.

You no longer need to envy other women. You have it in your power to obtain admiration, to command attention, to become winsome—to succeed in your aims.

HOW TO HOLD MEN'S INTEREST

For all they are so confident and masterful, men are "only boys grown tall." They are not so hard to please—if you know how! Often you will hear someone ask: "What do big men see in those tiny fluffy women?" The tiny fluffy women have, possibly, the gift of adaptability. They know how to fit into a man's moods—to hearten him when he is down, to charm him when he is glum.

THE FRENCH WOMAN'S ALLURE

This ability is native born with most French girls and is another of their secrets of attraction. What they have done and do is possible for you, also. It does not require any great skill or expense. It takes only two things—the desire to accomplish plus understanding. The desire to accomplish must come from you. The understanding I can give you, if you will let me.

HOW TO WIN

You should adopt some of these secrets of the French women. They are easily acquired. Remember, I refer to winsome ways which the most modest and respectable person may use. And I am sure this includes you, dear reader.



JULIETTE FARA

BOOK FREE TO YOU

tentment and gain all those good things of life which come to you as the result of having a winning personality. "How" will show you the way.

IMPORTANT

To obtain Madame Fara's little book "How" free, you may fill out the coupon and send in; or you may write by letter or postcard requesting it. Address as below:

GENTLEWOMAN INSTITUTE, 615 West 43d Street, 118 A, New York, N. Y.

YOU CAN BE ATTRACTIVE

It is not necessary to be a great beauty or possess a brilliant mind or to wear stunning clothes to have this power of fascination. How many times in your own experience have you watched a really homely woman, surrounded by men, the very center of attention? How many times have you seen a self-made girl, one who has perhaps only just managed to finish grammar school, the most feted and courted girl of your acquaintance? Can't you recall the first time you saw Emily Deane, who, apparently without effort became engaged to the most eligible young man in town? You looked at her and remarked cuttingly: "Why, she hasn't even clothes. She's only a plain little thing! How did she get him?"

Oh, yes! Emily was a plain little thing; she wore a skirt that was shiny, but she had that something which is greater than beauty, or brains or clothes. She had the charm of an attractive personality.

CULTIVATE WINSOMENESS

So often I have seen possibilities in some woman, some young girl, that needed only a hint to bring out all the best qualities in her. Dozens of times I have felt like going up to some woman and saying: "I know a secret which will completely change your whole life! Will you let me tell it to you?" But I couldn't very well so accost a stranger, could I?"



IRENE BORDONI

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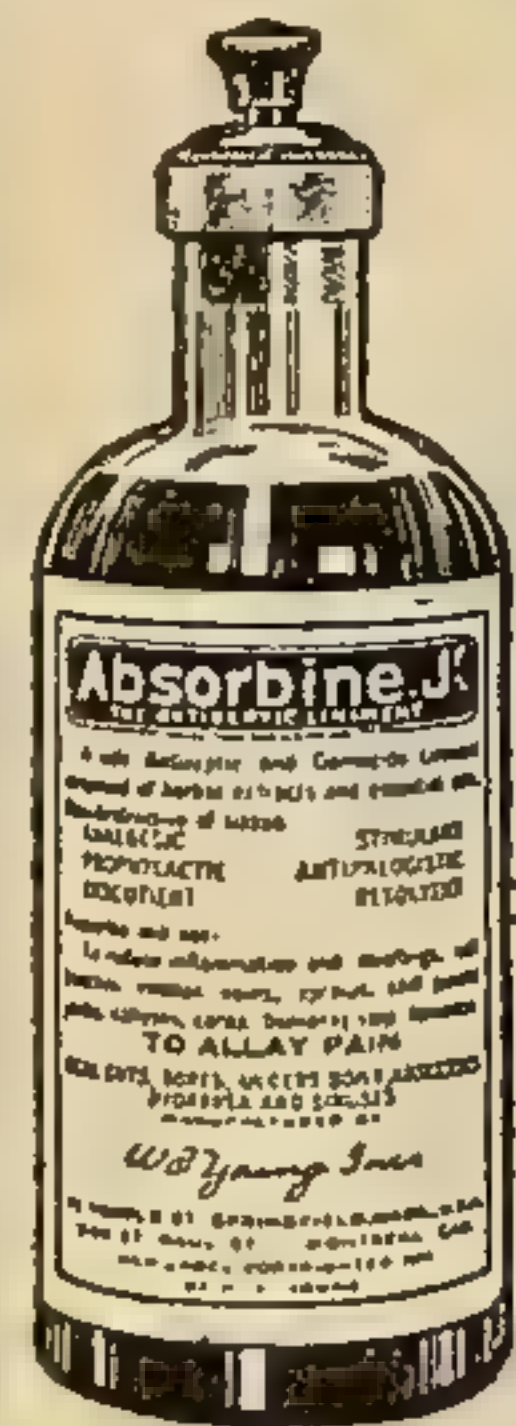
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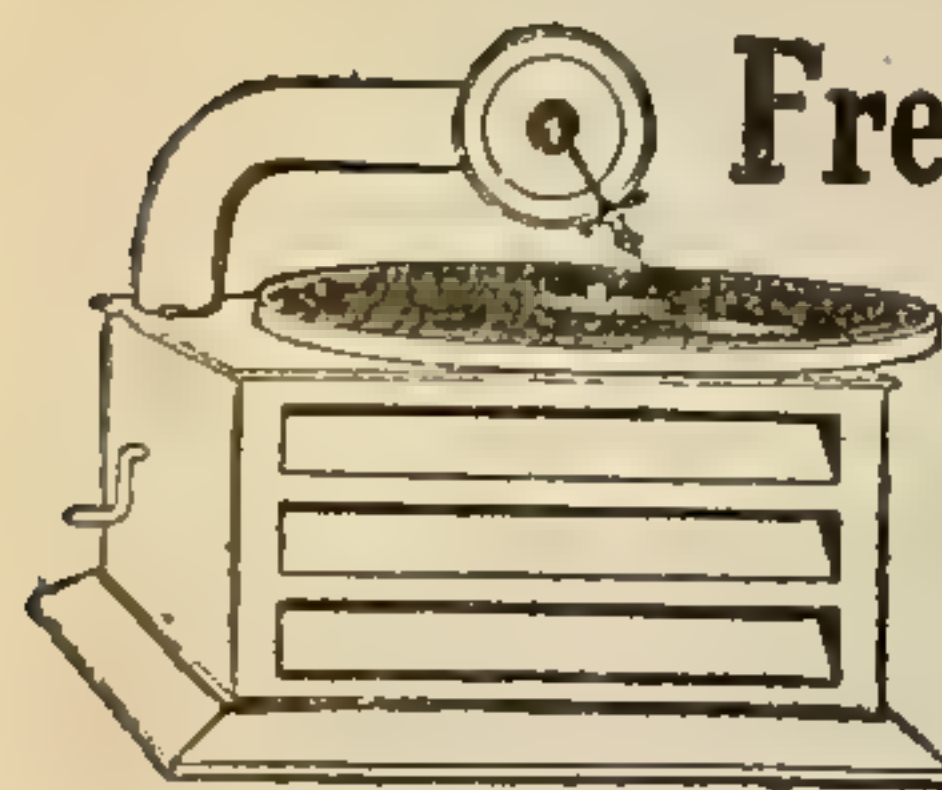
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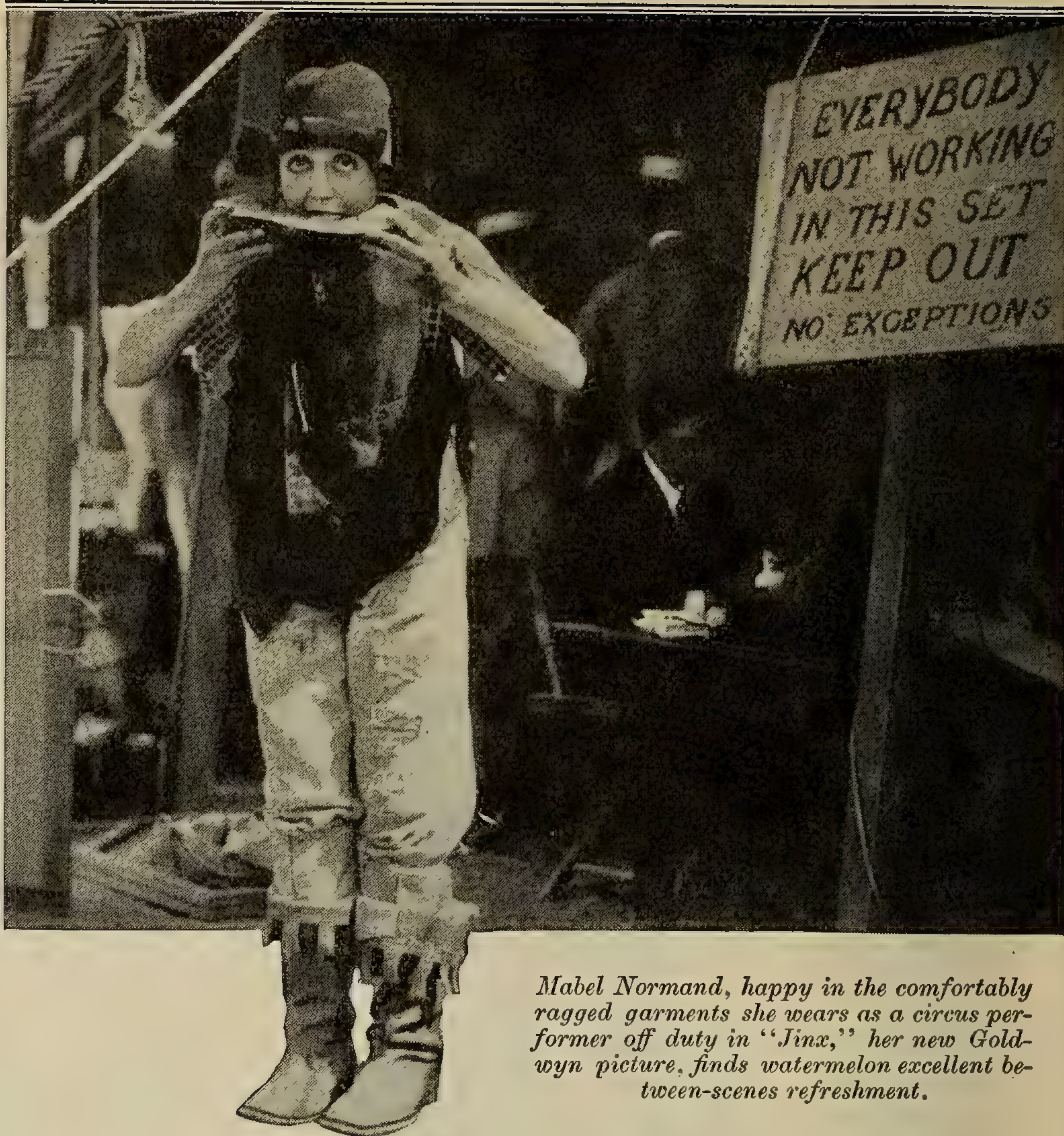
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Mabel Normand, happy in the comfortably ragged garments she wears as a circus performer off duty in "Jinx," her new Goldwyn picture, finds watermelon excellent between-scenes refreshment.

Comments and Criticisms of a Free Lance

(Continued from page 15)

the black list simply because he had made a success of the movie game in America!

If British picture producers have been hard hit by five years of war, what had they done before the war? Picture production in England and by the English has never been a serious consideration. In the spring of 1912, when the writer spent some time in London and went frequently to the movies, there were no English pictures shown. Night after night the program would consist of the old-time one- and two-reelers of the American Biograph, Vitagraph, Essanay, Edison and the other few picture companies of that day. Why weren't the English on the job then? Americans in England, as in America, would have been only too happy to see pictures of English life and scenes taken in England and England's numerous, large and prosperous colonies. Surely the American producer had nothing up his sleeve that far back. The development of the picture industry has no

doubt been as much of a surprise to him as to the more conservative English producer. That Americans have quite complete control of the picture industry to-day is because they had faith in the motion pictures in the beginning, have worked long and hard and spared no expense in their productions. Notwithstanding, any picture to-day, as in the past, that is a good picture, whether it be British or Swedish or Chinese or Spanish, will find a means and a way to exhibition in American theaters and will make money. "Cabiria" was not an American film, but it packed a Broadway house for many weeks and made a fortune. And what about "Quo Vadis?" America did not shut the door to the British film. Britain never sent us any films. We made our own, sent them broadcast, everywhere they were welcome, and everywhere people asked for more. And now the English are sore and are going to boycott the American film and are saying nasty things about us, such as this other sweet little paragraph from *Land and Water*:

Apart from the merits of the dispute,

(Continued on page 32)

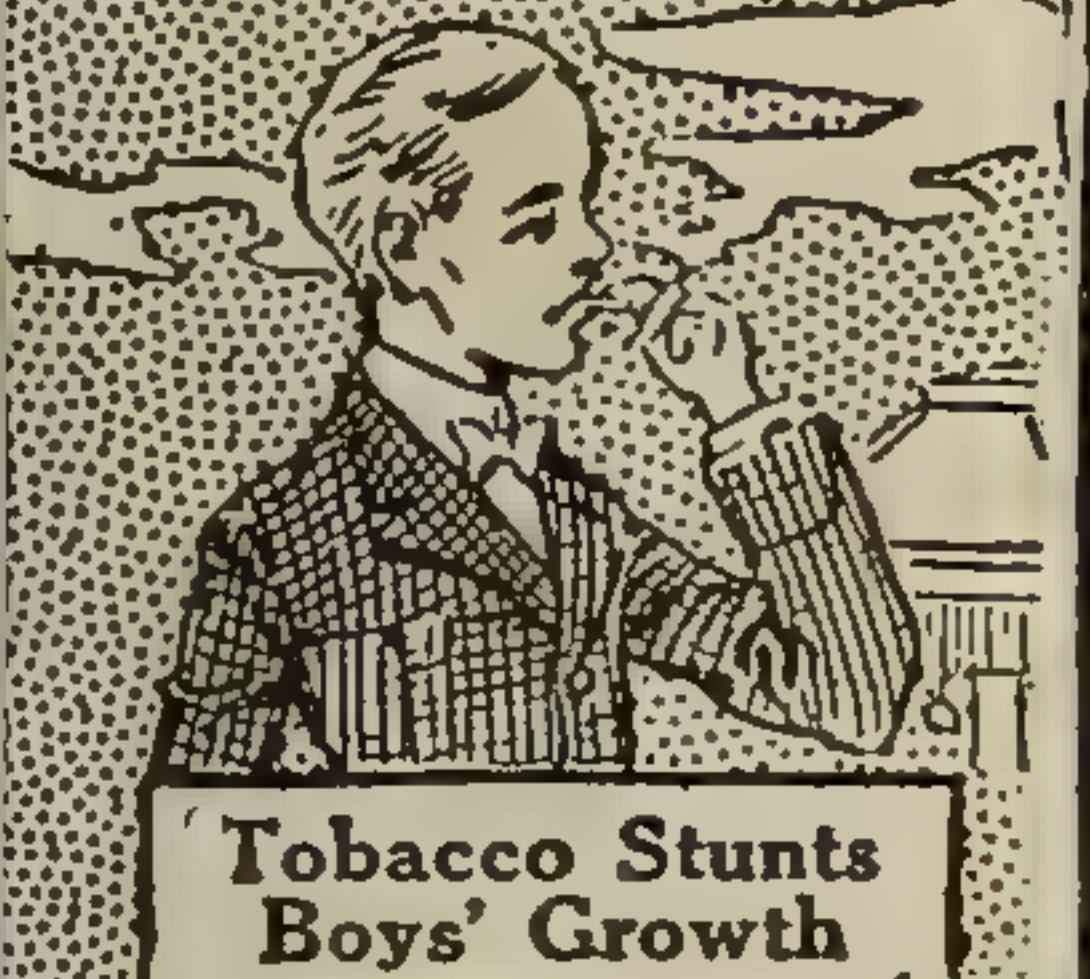
Swear Off Tobacco



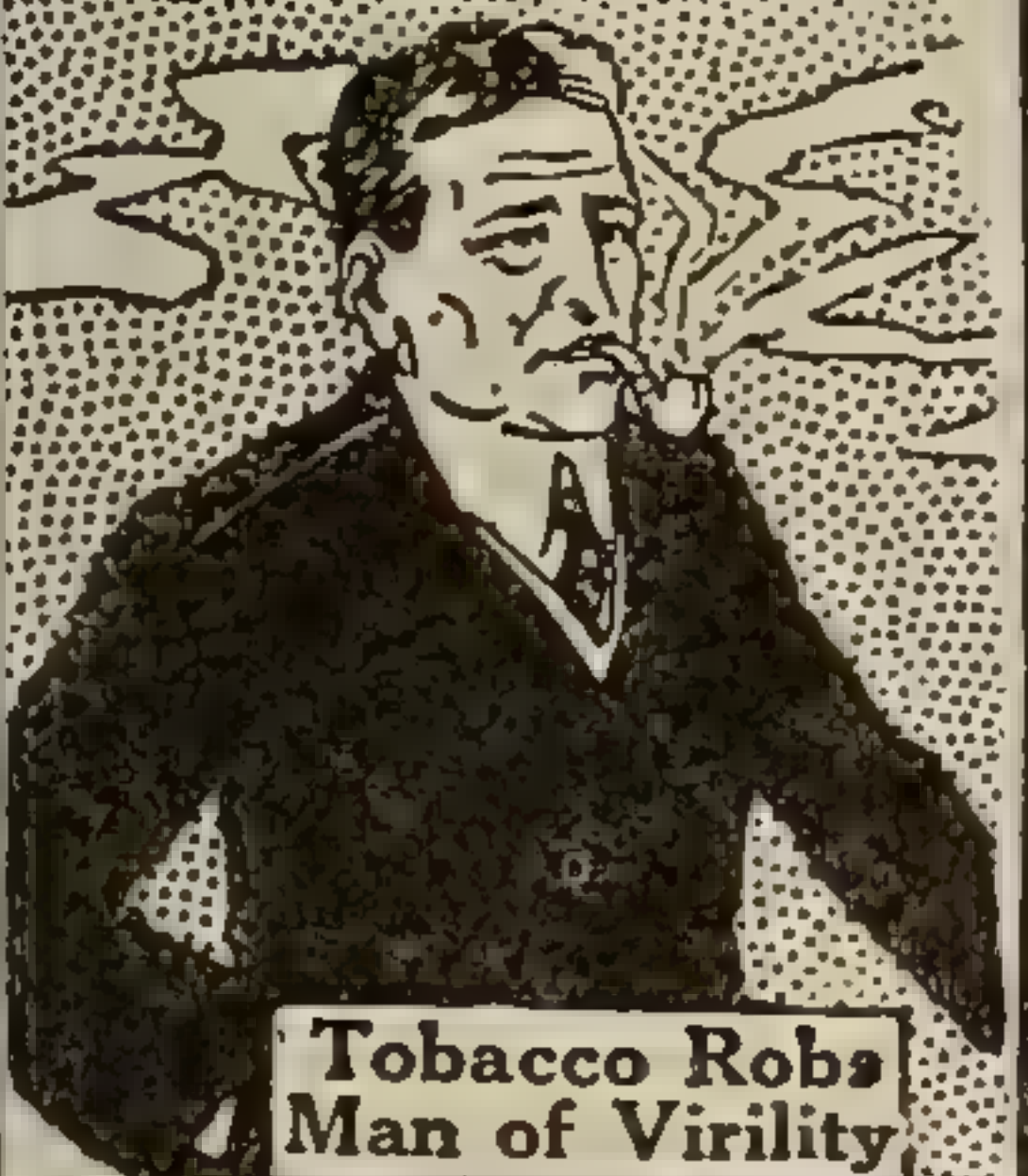
Tobacco Tells on Nervous System



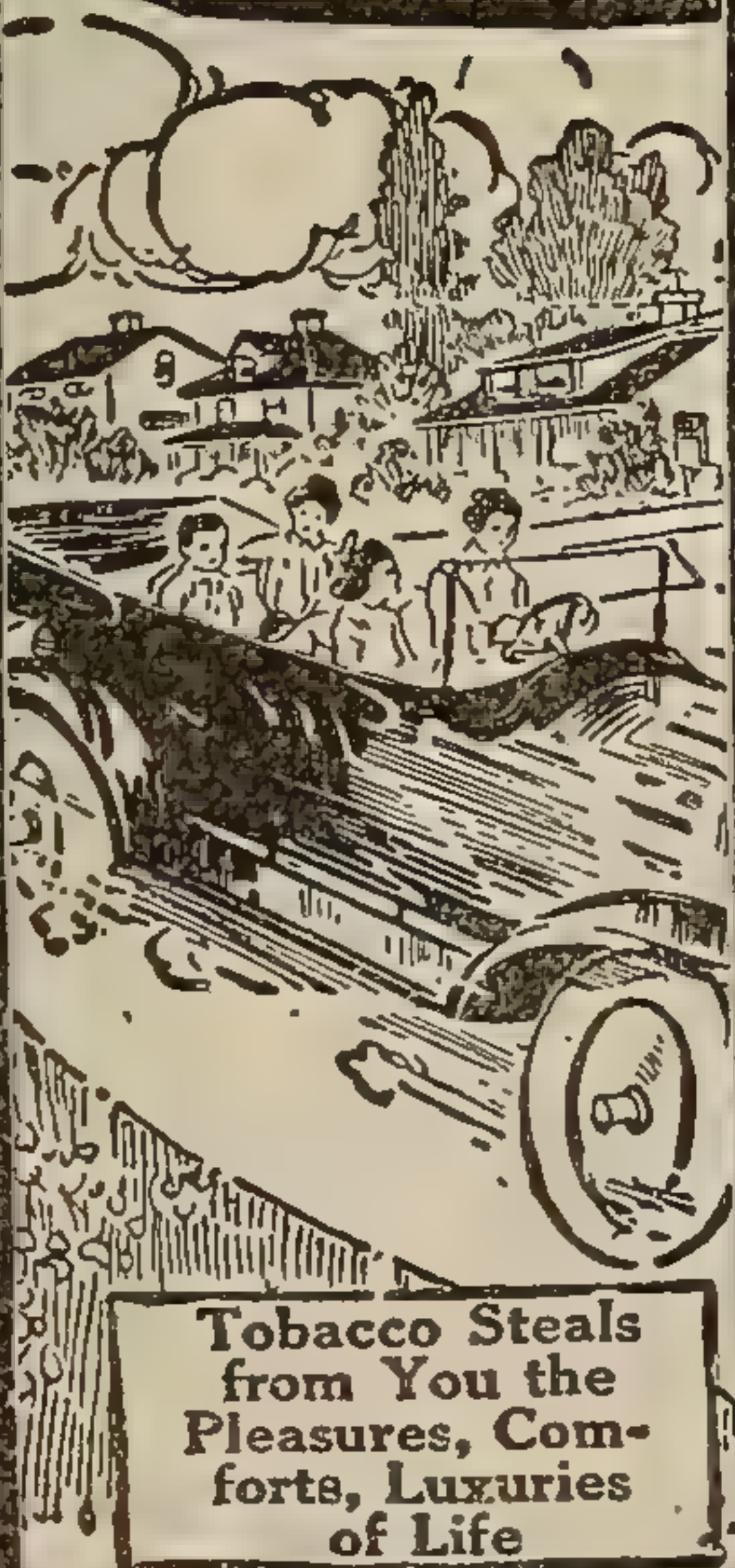
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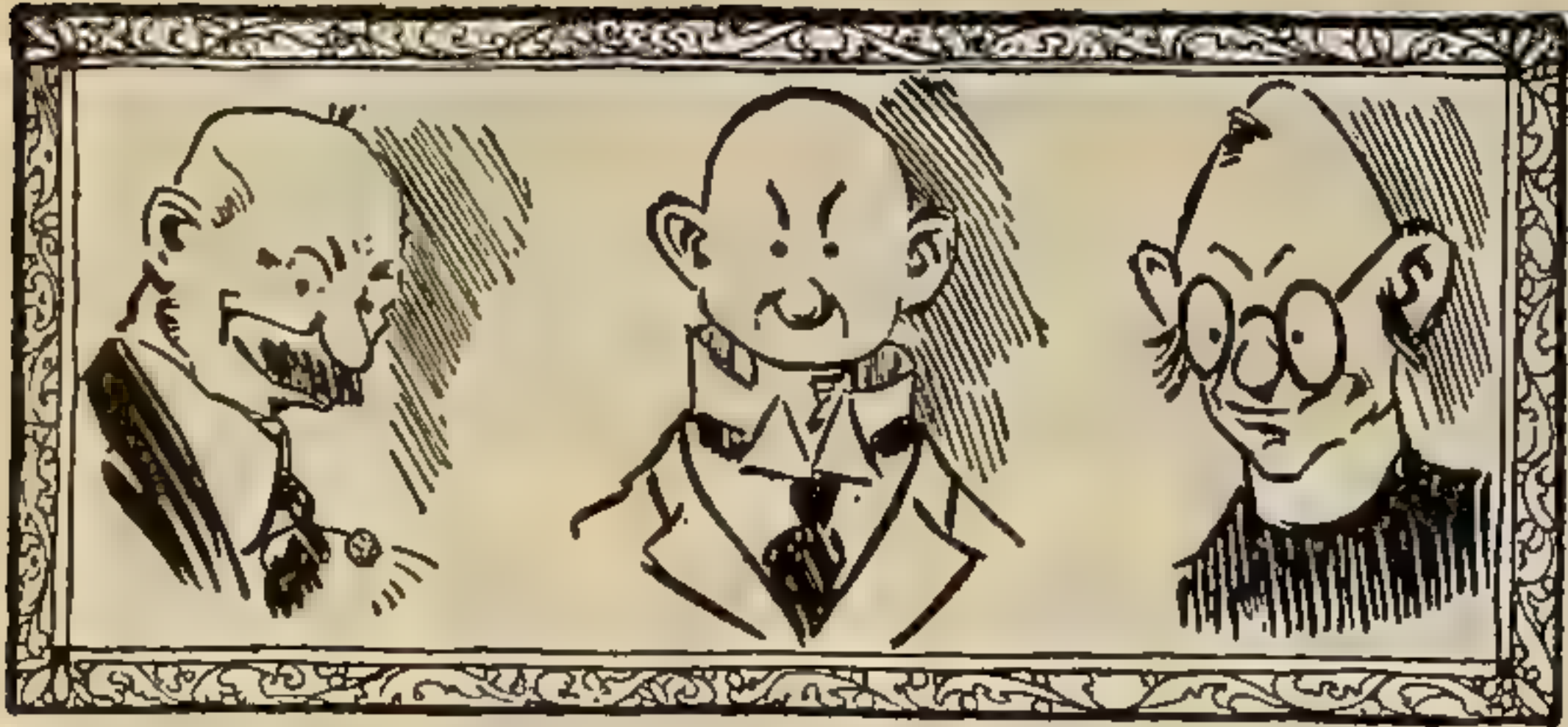
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Comments and Criticisms of a Free Lance

(Continued from page 30)

we must confess that we think that the country would be none the worse for fewer American films. We have no love for the stereotyped puppets which they offer us as characters, the still, strong men who grab telephones as a starving man might catch a ham bone, the wicked women who, originally known as "vampires," have now become merely "vamps," so that a lady is described as "America's Premier Vamp Actress." Worst of all are the English dukes in their tiny rooms crowded with "carved oak" furniture on which the varnish can almost be seen drying, the English undergraduates in clothes which would provoke a riot in any English university town.

Well, there might be a few such "riots" in our university towns should the boys ever get a chance to see themselves as the English do. The one and only English picture the writer recalls having seen in New York City was a supposedly Wild West affair, very popular with the English as representing a large and true type of America to-day. The cowboys were dressed in proper enough Western costume. They did some Wild West riding. Instead of frontier plains showing dry alkali soil, with cacti the only vegetation, or endless mountain ranges, the English cowboys merrily galloped over the beautiful, soft English downs!

George Cohan's Miracle

IT has taken a long time for Frank Packard's clever novel, "The Mir-

(Continued on page 33)



Pauline Frederick with bobbed hair!
She shocked the entire Goldwyn studio
—and then confessed it was a wig.

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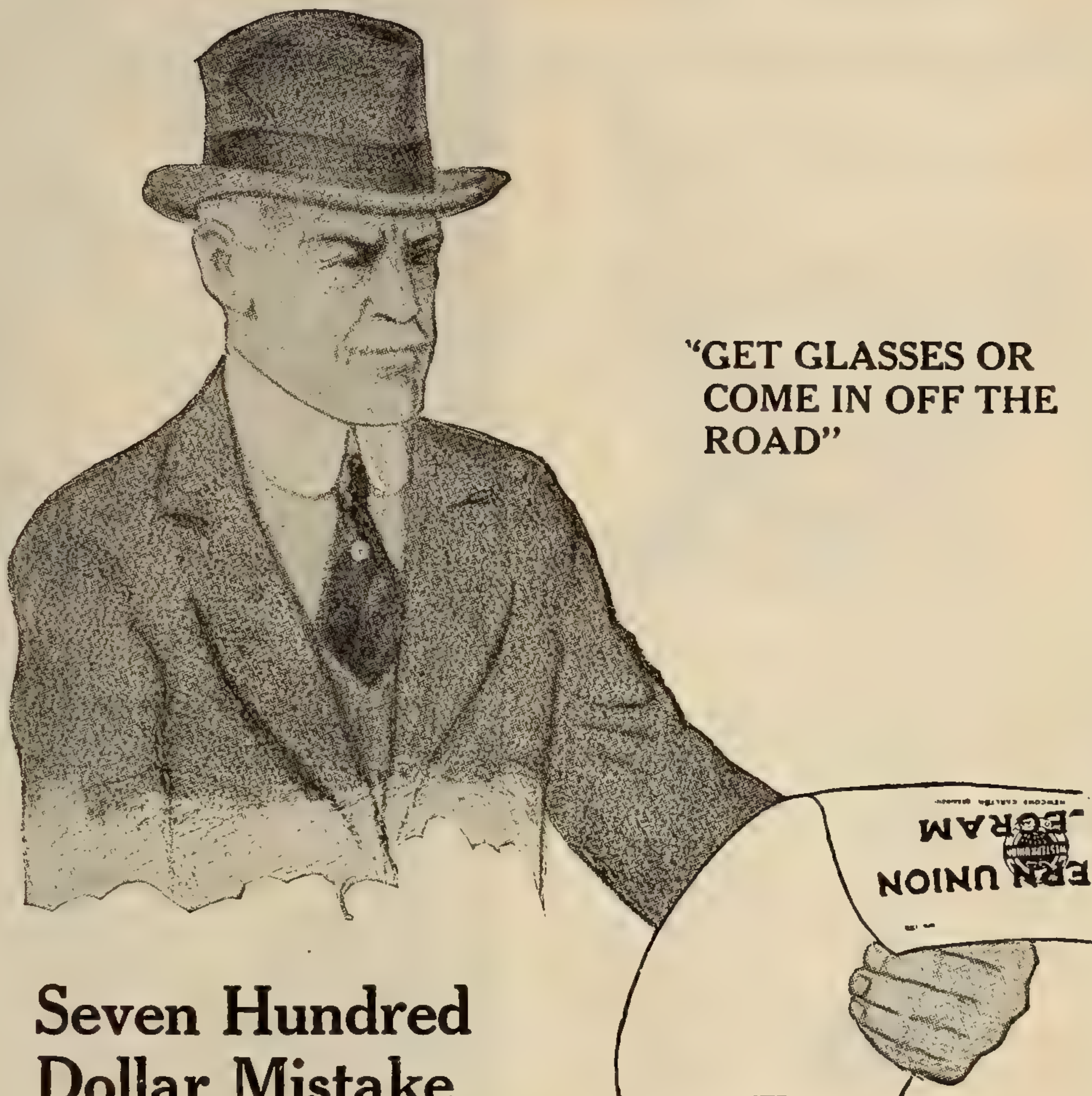
(Continued from page 32)*

acle Man," to reach the screen. When the book was published, some six or seven years ago, ambitious picture producers then talked of its great screen possibilities and would have given their souls almost for a chance to picturize the story. Mr. George M. Cohan shortly afterward secured the rights to dramatize the same and so tied up the picture rights. He made a very bad play of it—missed the very essence of the story's greatness. The play was very much of an artistic failure. Is that the reason why now, when it is at last made into a motion picture, Mr. Cohan's name is dragged in by the heels and every artifice worked to give him alone all the credit for Mr. Packard's great story? A George Cohan miracle! What has Mr. Cohan's very bad dramatization to do with Mr. George Loane Tucker's motion picture production of Frank L. Packard's novel? Why Mr. Cohan's name in big type all over the programs and the

(Continued on page 34)



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Comments and Criticisms of a Free Lance

(Continued from page 33)

screen? Mr. Tucker's picture is well done. The prologue shows the different characters in their depraved mode of life; each of the four principals is well planted and sufficiently differentiated to make logical the change in the characters and their final conversion to clean, upright living. "The Miracle Man" is fundamentally a story of a great faith and its unescapable effect on a quartet of crooks, who plan to work an astounding trick, but remain to have a trick astound them. The theme of this story can be developed in a motion picture far more effectively than in a play. The screen play in its numberless scenes takes the time to

show the gradual change that is worked in each character as, little by little, he rises from the mire and his evil ways fall from him. That is why "The Miracle Man" as a photoplay is a far more artistic and consistent work than "The Miracle Man" as a play. The same holds true of other plays that, on the stage, show similar sudden conversions, such as "The Servant in the House" and "The Passing of the Third Floor Back." It takes more than the mere waving of a magic wand to make the selfish unselfish, the cross and ill-tempered gentle and sweet, the liar a truthful man, and the thief an honest one. These scenes showing the gradual changes of character, and the tremendously effective scene where the

(Continued on page 35)

Comments and Criticisms of a Free Lance

(Continued from page 34)

little cripple boy, after witnessing a magnificently acted false cure, throws away his crutch and stands unaided for a breathless moment, then walks hesitantly, and finally runs into the Patriarch's arms, constitute the better part of Mr. Tucker's picture. The healing of the little crippled boy is a triumph of motion picture acting and direction. It is regrettable that it comes so early in the story and that it should be followed by the quite trite love scenes of the girl and the millionaire, the same old conventional bunk that must, it seems, be dragged somewhere into the finest motion picture to give it "punch." The cast is an excellent one and acting honors are evenly divided. The photography is more than satisfying.

A Protest Against the Nudes

THE following letter from one who evidently keeps in close touch with the movies and holds them in high regard voices a sentiment that has been expressed by other "fans" in communications that have reached me:

MY DEAR MRS. GRIFFITH—After reading your editorial to-day in FILM FUN, I was glad to know someone in the theatrical profession objected to the semi-nude costume of Nazimova in "The Red Lantern." But why stop with *her*? I have seen so much of a *lack of modesty* among screen stars that I do not care for the majority of them any more.

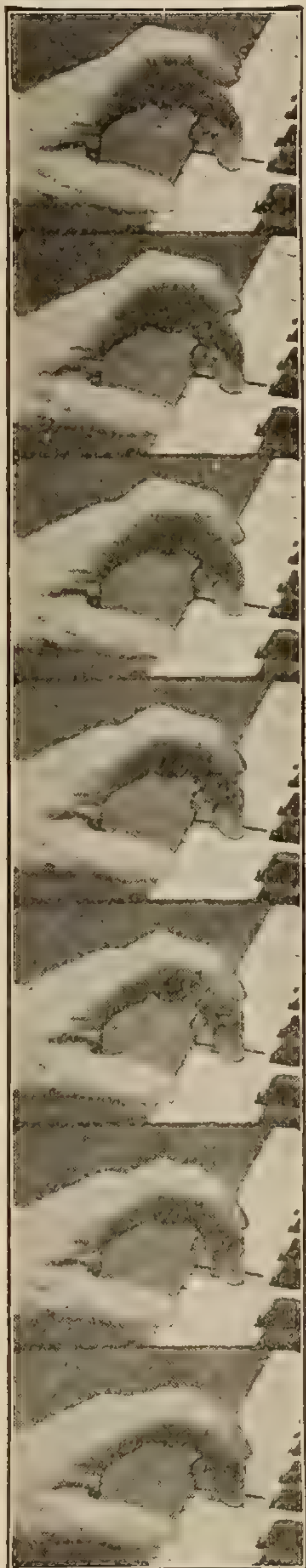
I recently saw Farrar in "Shadows." The only modest gowns she wore were at the end of the play and in one other scene. The rest of her costumes consisted of a skirt, girdle and straps to hold that up. Her back was mostly bare. And then, in the last number of "Classic," she speaks of her responsibility toward her audiences—the impression she may make upon her *young admirers*! Elsie Ferguson, in "Under the Greenwood Tree," undressed in the gypsy wagon. What point there was to that, we who expected to see a good picture could not decide. I never go to see her now, no matter how much she is advertised. Pauline Frederick, Billie Burke, Norma Talmadge, Florence Reed—hardly any are excepted. Why they do not strive to appeal to the better emotions of their audiences, I do not understand. But, of course, a protest from a fan is considered *prudery*. All these editorials on "Cleaner Films" make no impression on me. How can they be clean, even though the plot is worth while, when the actresses are half dressed?

(Continued on page 36)

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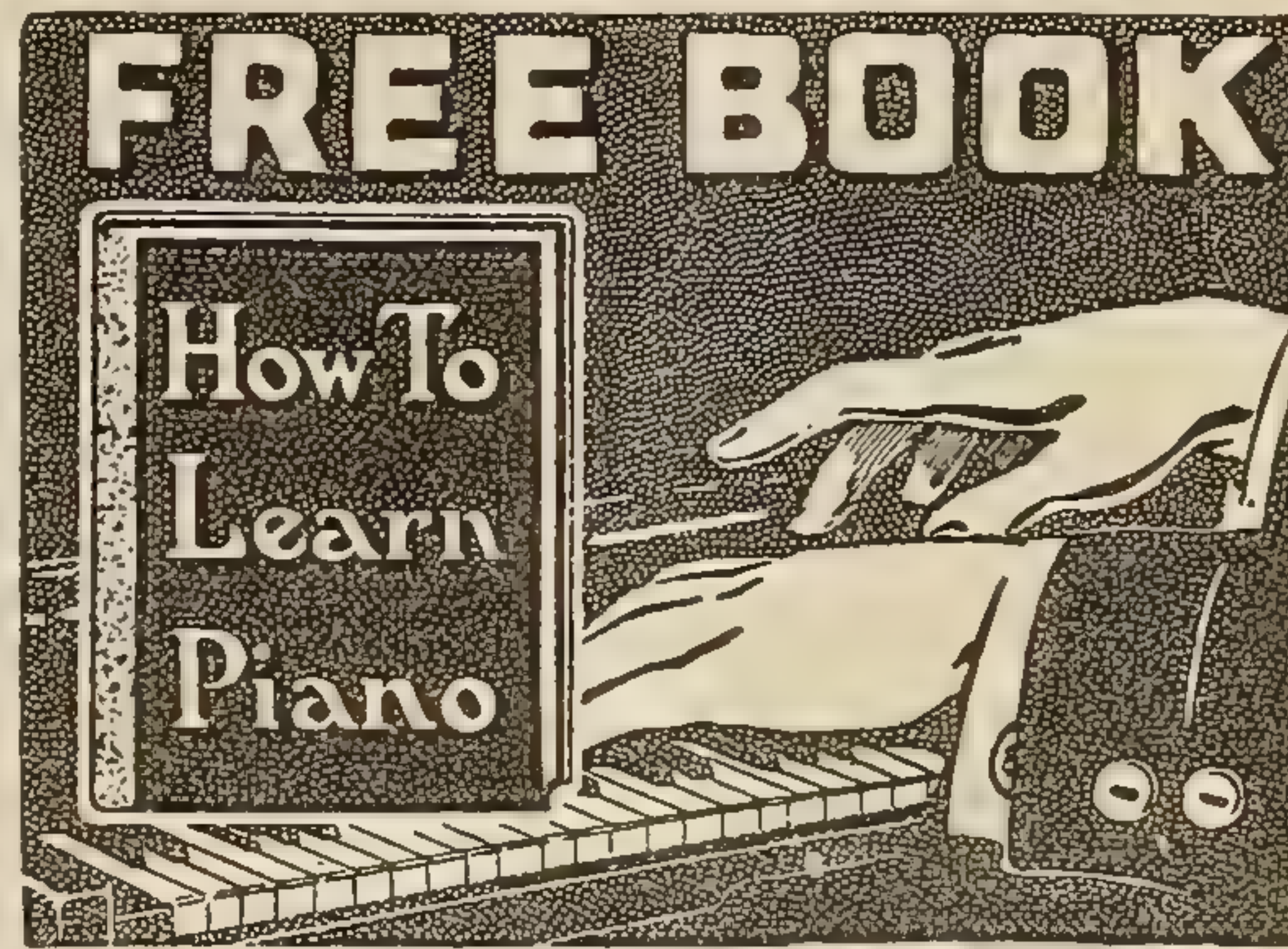
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Comments and Criticisms of a Free Lance

(Continued from page 35)

"True-hearted Susie" is billed at one of our theaters for this week. Clarine Seymour is in it. I have seen a picture of her and Robert Harron, very sweet and appealing. The other day I ran across a picture of her in a film magazine where she looks like one of those Mack Sennett vulgarities, and my good impression of her is gone.

A high-school girl said to me not long ago: "I think it is repulsive the way movie actresses dress." Another said: "I used to love Louise Huff, but I saw such a vulgar picture of her in a movie book, where two actors are holding her, that I don't care for her now."

Mary Pickford—what a lovely, sweet thing she has been and still is! I wish there were more like her. She is always modest and her plays are clean. Will you not write an editorial along these lines and let some of the stars know that all of us do not approve of them? If the morals of a nation depend upon its standard of womanhood, then I believe we are falling behind, if one judge by the movie actresses' dress and the audiences who care for them so. What a responsibility they have!

SINCERELY YOURS FOR CLEANER
MOVIES THROUGH MORE CLOTHES.

Running through a pile of "stills" on my desk gives concrete evidence of a wave of semi-nudity among the women stars. Pajamas and nighties of all descriptions seem to be particularly favored, with abbreviated bathing costumes and weird, mostly nude dressing-room "get-ups" running a close second. Do the stars think they win admirers by revealing themselves thus? No star could desire more than to have a following like Mary Pickford or Marguerite Clark. They never saw the necessity of arraying themselves like the pictures in the *Police Gazette*. Nor does any actress gain much by adopting such risque accouterments. Modesty is always becoming and has a universal appeal, whether the spectator be an innocent child, young girl in school, young man in college, older home folks or the most notorious woman or hardened roue.

Grounds for Fair

The divorce suit was rapidly drawing to a close; the judge appeared bored, the plaintiff at the end of his masculine resources, and the fair defendant was smiling triumphantly.

It had been shown that the defendant made her husband surrender his poker winnings every time he played. It

was also proved that she used to snatch the morning paper and read it aloud to him while he was breakfasting. It was pointed out that she used to tell jokes about him and in his presence to visitors to their home. In public she used to chide him on his table manners and correct his grammar. She used to call him down before the servants.

The case seemed about lost when the plaintiff's counselor was seized with an idea.

"If it please your honor," said he, "I would like to put my man on the stand again."

"Now isn't it true," he asked, when the husband was seated in the witness chair, "that every time your wife came home from a moving picture show, she used to relate to you in detail the photoplay she had seen?"

"Yes," replied the plaintiff.

Immediately the judge became interested.

"That's enough," he said. "The decree is granted and the plaintiff is absolved from having to pay alimony."

The Quail

I WANDERED through the russet fields,
And on the autumn gale
Arose a clear and merry note,
The piping of the quail—
The sound that brings on bracing days
A thrill of pure delight
To every hunter's heart; but, lo!
It did not say "Bob White."

I listened with attentive ear.

From where the rows of corn
Like tattered troops saluted still
The bright and breezy morn,
And from the weedy pasture land,
And from the wooded height,
I plainly heard the cheery call.
Behold! it said "Pearl White."

—Minna Irving.

Film Fun

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225 FIFTH AVENUE, NEW YORK

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Flora—Eddie Extraguy told me that he had been appointed receiver for a moving picture company.

Fauna—How's that?

Flora—Why, he receives all the custard pies direct from the hands of the leading comedian!

Fatal Omission

Studio Manager—Why is the star throwing such a fit?

Director—You forgot to tell her to-day how good she is.

The Movie Moon

By Arthur C. Brooks

IMMEDIATELY following the ceremony, he had taken her to a movie in lieu of the wonted and eagerly expected on her part honeymoon.

"The reason I do this, dear," he

(Continued on page 38)



Yes, it's pretty shallow water for a dive, but after all, the main thing in diving is to get your picture taken. Which Helen Ferguson accomplished.

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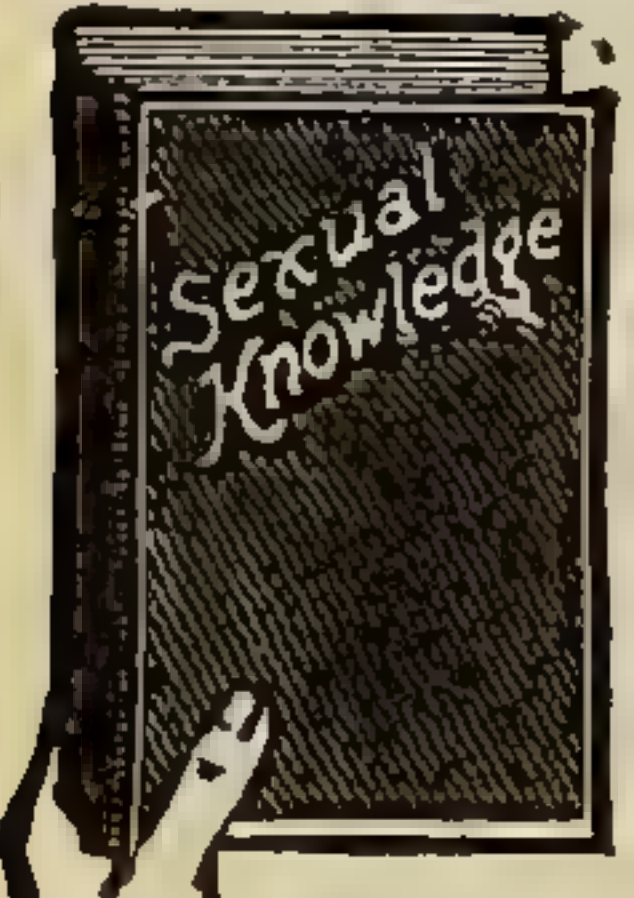


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Colleen Moore in her room at Universal City. If this be a night robe—and rumor so has it—it is obvious that night dress may easily be more modest than evening dress. A few hours make a lot of difference.

The Movie Moon

(Continued from page 37)

explained, in response to her surprisingly vigorous protestations, "is to save money and get our little cozy housie all the sooner. See?"

"But, Homer, you darn boob!" she cried, "what will all the girls say?"

"I didn't marry a harem, Gratia," he returned coolly, and under his breath added, "Thank goodness for that!"

She stamped her two-and-a-half trilby and frowned ferociously with the pretty forehead he had kissed so often.

"Homer Hardboiled," she persisted, "what about your promise? Didn't you tell mother and me you would take me to Niagara Falls or Palm Beach and pay all expenses?"

"No," he denied, realizing with a gulp that this was their first quarrel. "I didn't"—

"Why, Homer"— She commenced to tear the hem of her handkerchief.

"One moment, please," he interrupted. "I was going to say that I didn't say it just as you just said that I said it. I said"—

"Oh, go ahead and say it, you big bonehead!" she hurried, giving him a push. "I don't believe it, anyway!"

"Gratia," he scolded sternly, "don't make me mad!"

"Mad!" she rebuked heartlessly. "You haven't spirit enough to get as mad as one of pappah's chickens! Hahahahaha!"

The special officer was gazing at them inquiringly, so they hurried into the theater and found seats, as near the front as possible, at his suggestion, so as not to miss anything.

After they were seated, he extracted

(Continued on page 39)

The Movie Moon

(Continued from page 38)

a peanut from his vest pocket, cracked it, and gave her one of the kernels while he put the other in his mouth. Then he opened her bag and dropped the shells into it.

"What are these for?" she sulked, taking them out.

"For our little hennery, dearie, when we get our little housie, love," he explained, smiling. "A penny saved is a penny earned, you know."

She threw the shells on the floor.

"Tell me," she demanded, "what you were going to explain about that promise you made."

"Simply that you didn't get it all," he retorted. "I didn't say just Niagara Falls or Palm Beach. I said Niagara Falls or Palm Beach—or some other place."

"What's the difference?" she questioned, her nose in the air.

"All the difference there is between Alaska and Africa. Look!"

The next picture was a travelogue. The leader announced a sight-seeing trip through the Bahamas.

"There!" declared the green groom. "There's your wedding trip! Through the beautiful Bam-hahas! Think of it!"

"So this is"—

"Sure!" he agreed. "All the enjoyment without the bother and discomfort of traveling and seasickness."

"And is this our honeymoon?" She was on the brink of tears.

"Why, yes," he defended. "Think of the money we save! No inconvenience, comfortable seats, little expense. Why, it's like reading a good adventure story at home, without the exertion of experience. Gratia!" he pleaded, his eyes moist.

Her lips were as tight as an oyster. "Are you all through?"

"No." He hurried frantically to make amende. "Think, dearest," he begged. "We're getting more for our money! Why, the Islands are easily three and a half inches from Niagara and a good inch farther than Florida!"

"Inches? What are you talking about?" she whispered angrily. "Have I married a squirrel?"

"No," he assured. "You see, I measured the distances on my pocket map!"

He snickered behind his hand.

"You wait till I get you home!" she threatened.

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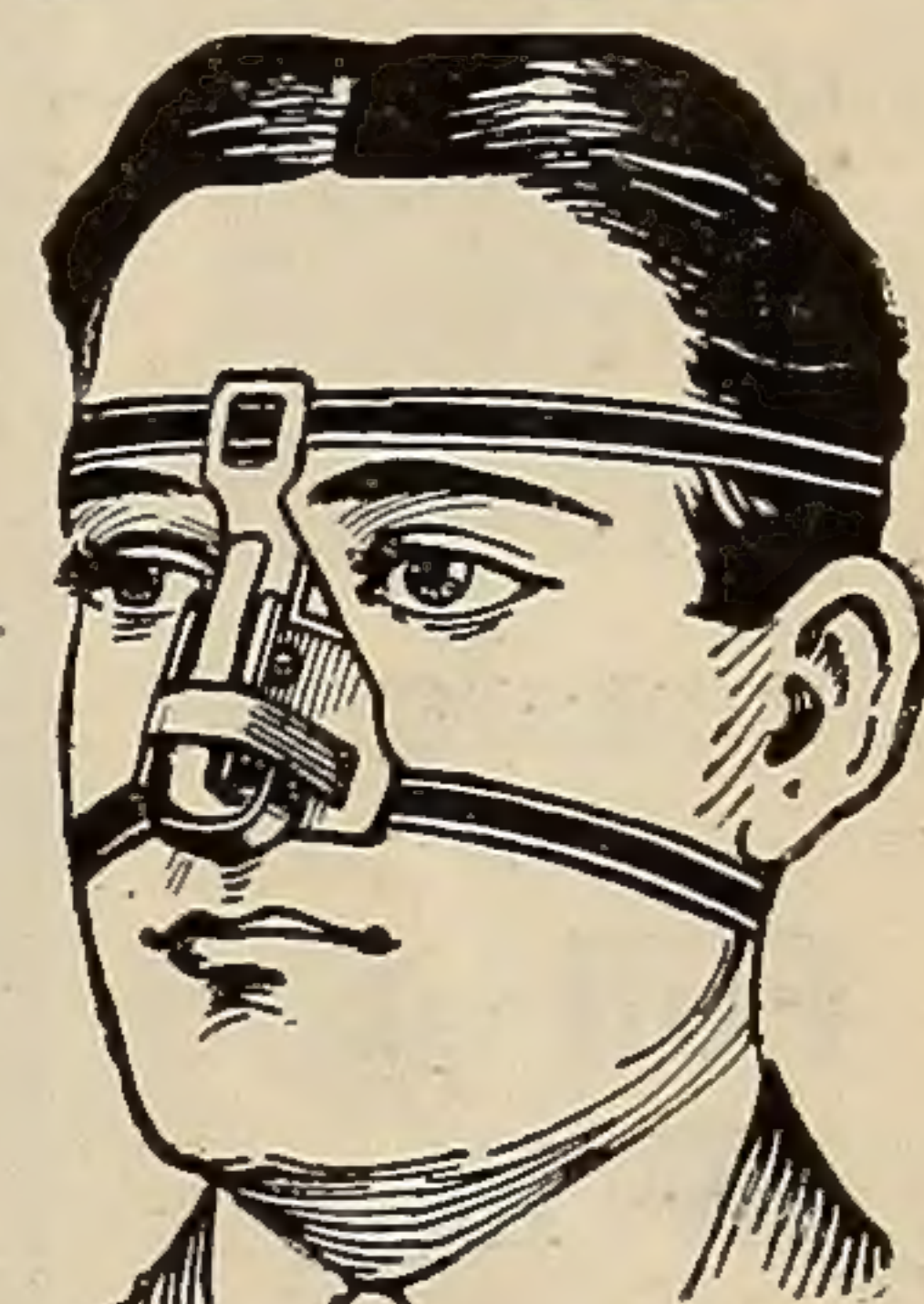
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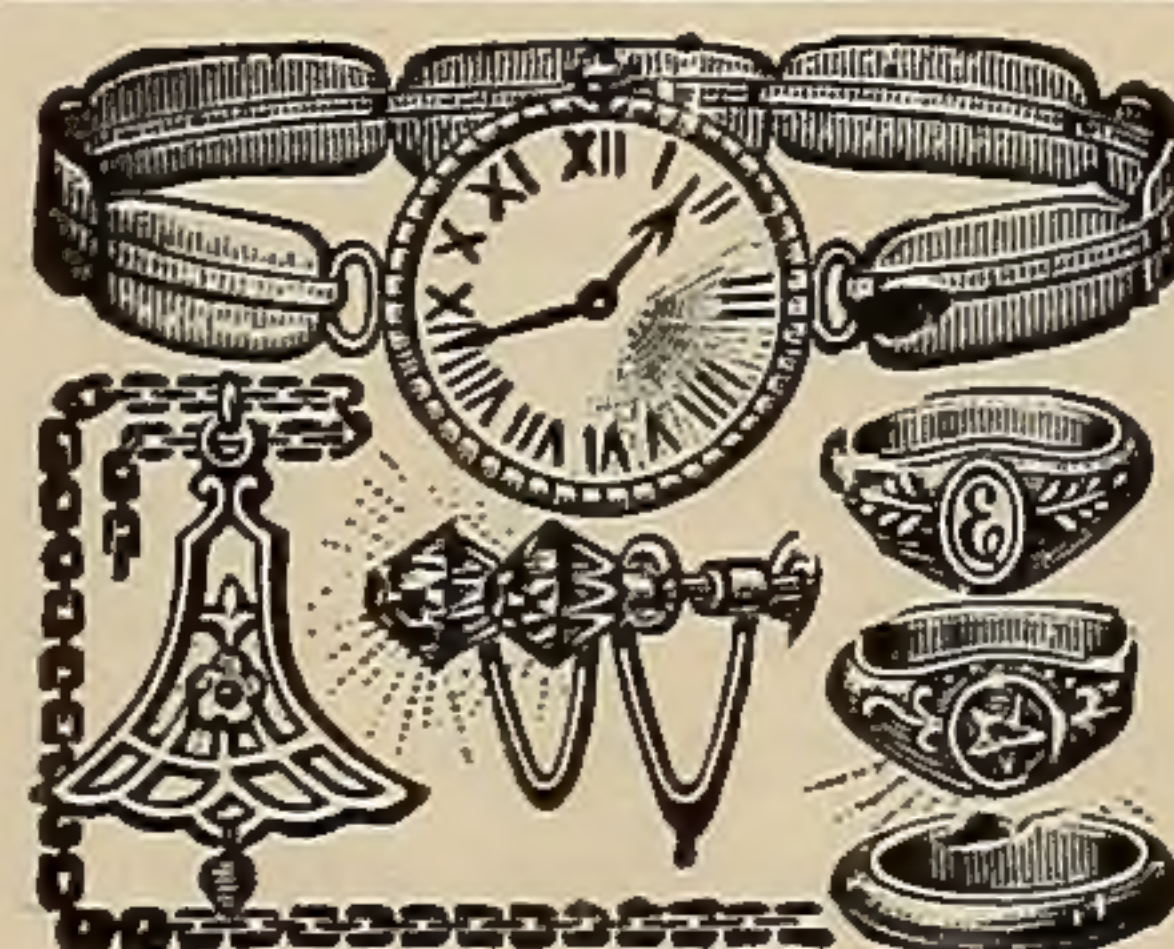
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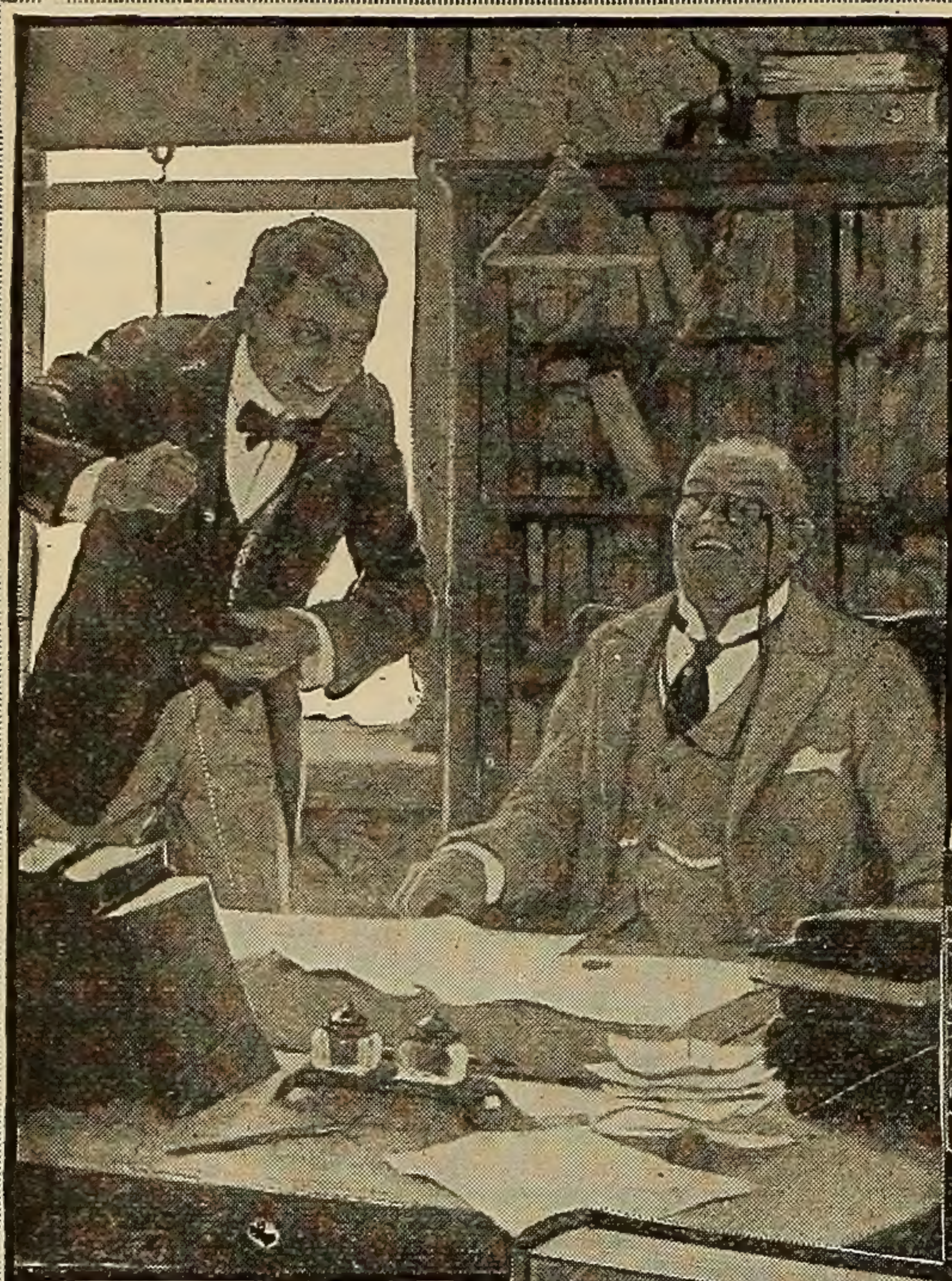
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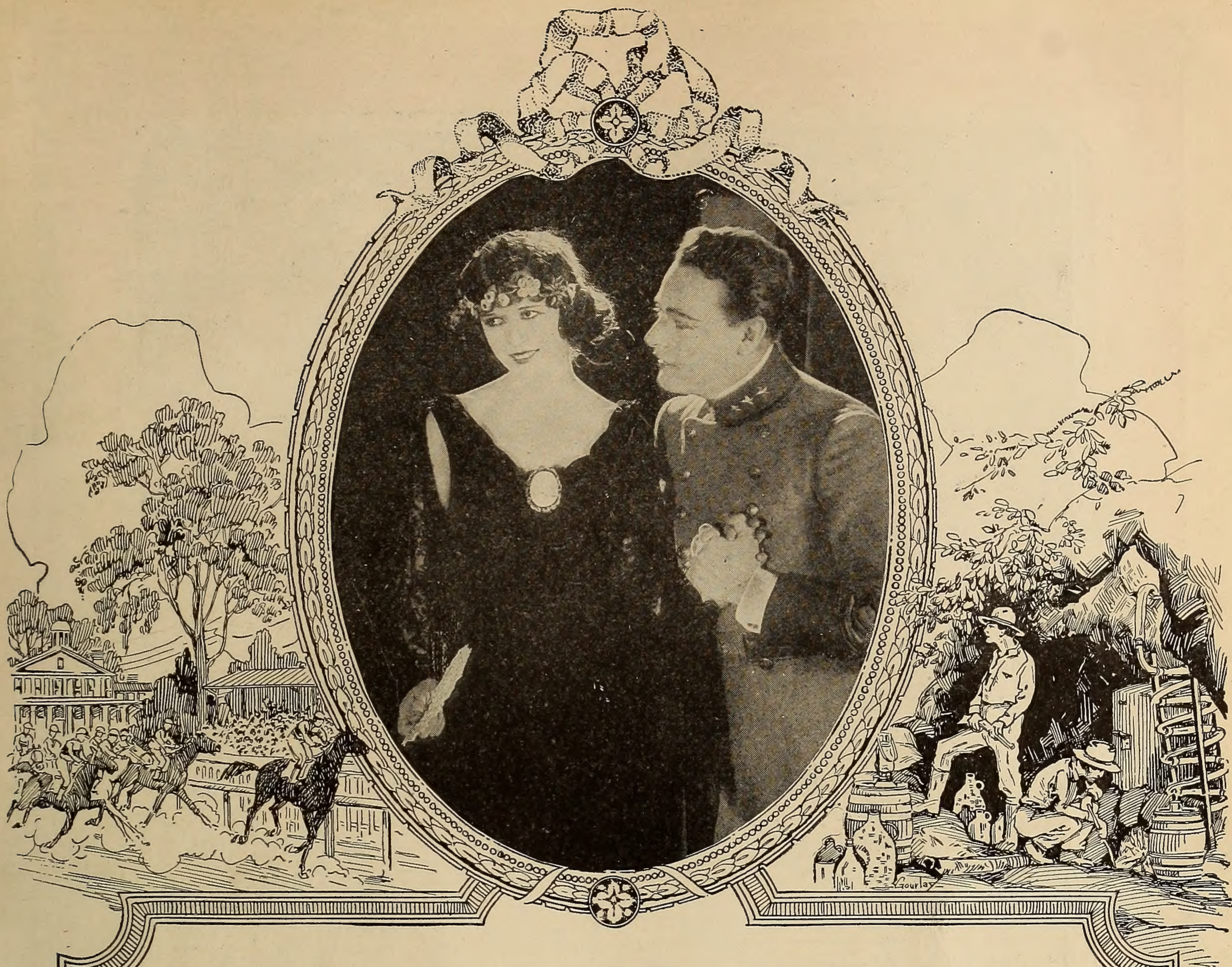
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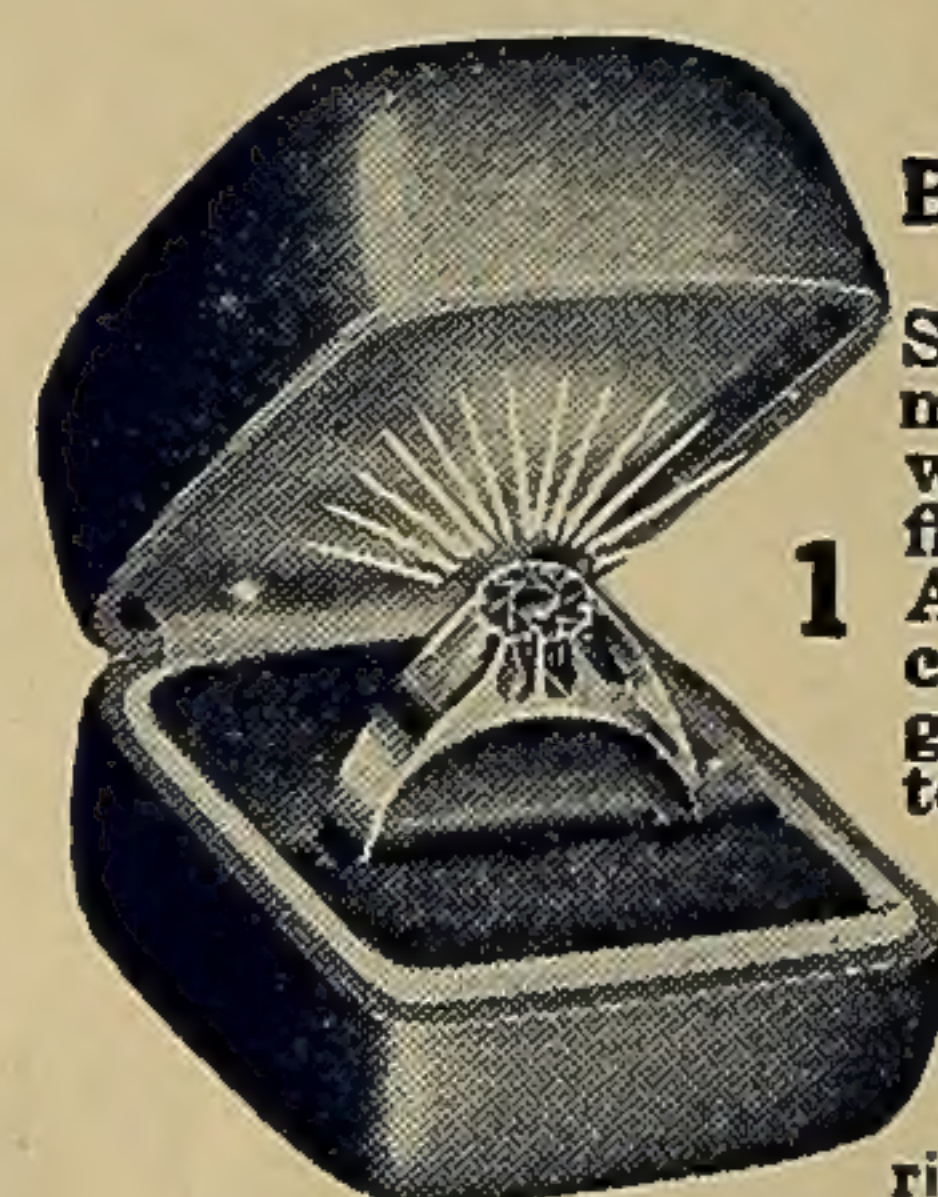
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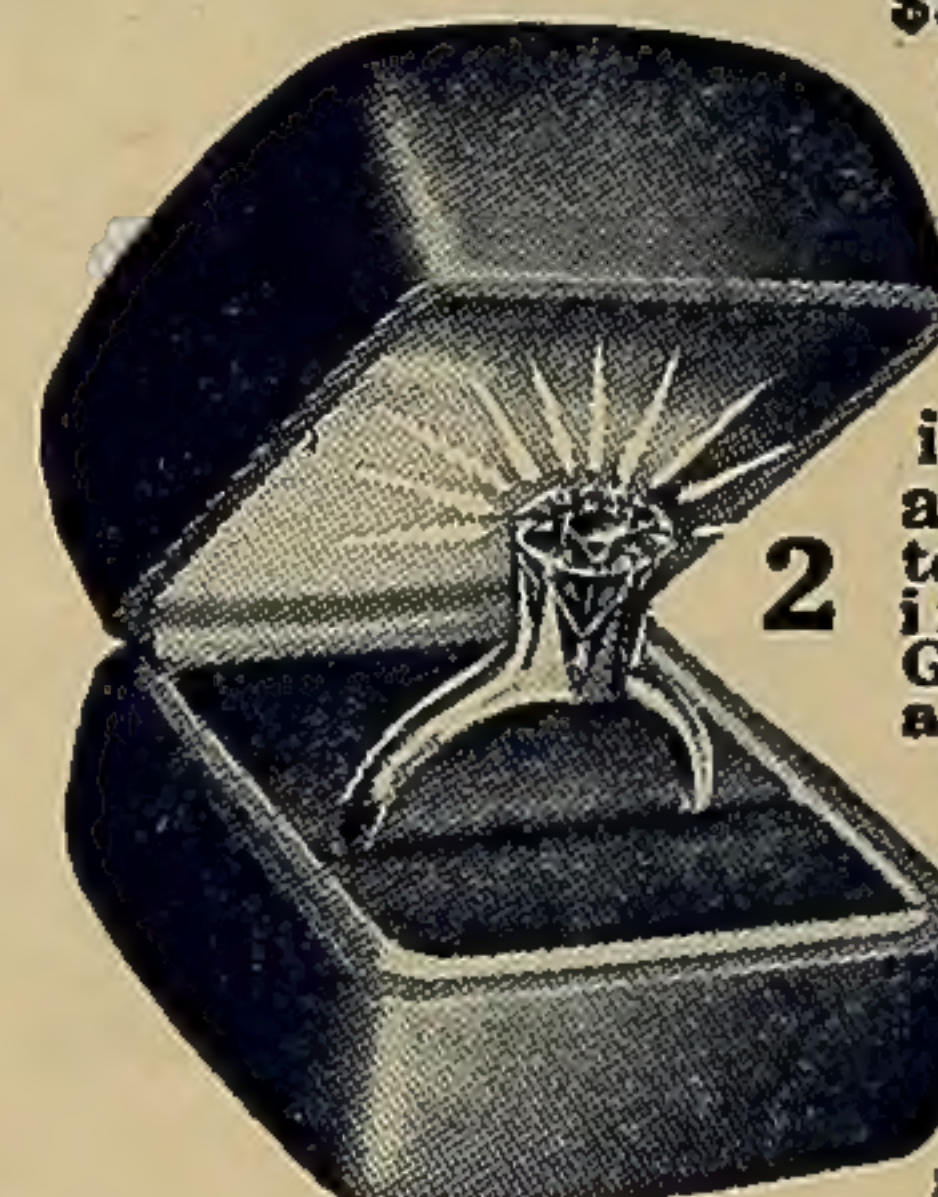
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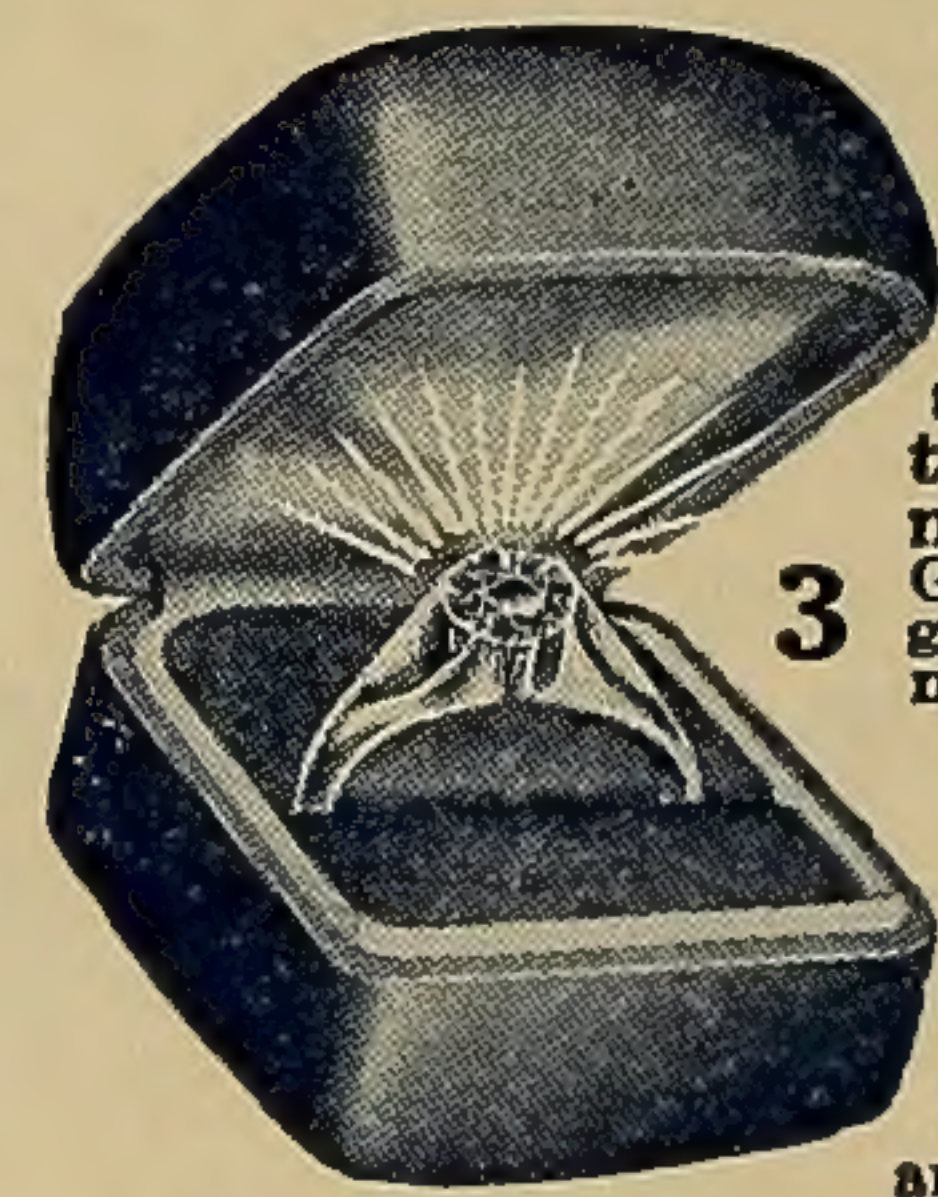
Flat Belcher Ring

Solid gold mounting, with wide flat band. Almost a carat, guaranteed genuine Tifnite Gem. Price \$16.50; only \$4.50 on arrival. Balance \$3 per month.



Ladies' Ring

Solid gold mounting. Has a guaranteed genuine Tifnite Gem almost a carat in size. Price \$16.50; only \$4.50 upon arrival. Balance \$3 per month.



Tooth Belcher Ring

Solid gold six-prong tooth mounting. Guaranteed genuine Tifnite Gem, almost a carat in size. Price \$16.50; only \$4.50 upon arrival. Balance \$3.00 a month.